

# THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 734.—Vol. 45.  
Registered for transmission abroad.

APRIL 1, 1904.

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MIDSUMMER TERM Entrance Examination will be held on  
Thursday, April 28, at 2.  
PAREPA-ROSA SCHOLARSHIP, for Female Vocalists. Last  
day for entry, April 7.

STERNDALE BENNETT SCHOLARSHIP (Male), for any  
branch of music. Last day for entry, April 7.  
GORING THOMAS SCHOLARSHIP, for Composers. Last day  
for entry, April 6.

Prospectus, Entrance Forms, and all further information of—

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The next F.R.C.O. Examination begins on July 11, 1904. The  
Solo-playing Tests are:—Trio in A major, "Allein Gott in der Höh'  
sei Ehr'" (Bach (Peters, vol. 6, No. 7, p. 17); (Novello & Co., edited by  
John E. West); (Augener & Co., vol. 15, No. 25, p. 892). Pastoral,  
Introduction and Fugue from Sonata No. 12, in D flat, Op. 154,  
Rheinberger; (Novello & Co.); (Augener & Co.). Fugue in G, Krebs,  
No. 22 of Organ Compositions, edited by Best (Novello & Co.); edited  
by E. H. Turpin (Weekes & Co.).

The A.R.C.O. Examination begins on July 18. The subject of the  
essay will be taken from Sir H. Parry's "Studies of the Great  
Composers" (Routledge).

The Examination in Choir Training, for Fellows of the College, will  
be held on Tuesday, April 25. Names must be sent in not later than  
March 28.

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# The Musical Times.

APRIL 1, 1904.

EDWARD MACDOWELL.

A BIOGRAPHICAL SKETCH.

*Que j'aime les œuvres de ce jeune compositeur Américain MacDowell! Quel musicien! Il est sincère et personnel—quel poète—quelles exquises harmonies!*

JULES MASSENET.

These words of the eminent French composer, written with the authority and mature judgment which carry conviction, excite curiosity as to the life and life-work of the artist thus eulogised. Will M. Massenet's pronouncement bear investigation? Can America produce a son so gifted? These questions can be answered sincerely and emphatically

of two months, and received much stringent criticism which doubtless was beneficial.

In 1876, with a mother's devotion, Mrs. MacDowell went with him to Paris. The boy was then fifteen. He entered the Paris Conservatoire de Musique, he being one of the very few elected out of 230 candidates. He studied under Marmontel (piano-forte) and Savard (theory). Many things at the Conservatoire shocked the boy's artistic conscience. The professors never hesitated to mutilate a pianoforte classic if it contained anything that seemed to them uncanny. For instance, whole slices were cut out of the development section of Weber's Pianoforte Sonata in A flat! the first movement of which was chosen as a *Morceau de Concours*. It was no uncommon thing for these professors to insert bars of their own manufacture in a work of art, in order, as they thought, to increase its effect. If, in editing classic pianoforte



DR. MACDOWELL'S COUNTRY HOUSE AT PETERBORO, NEW HAMPSHIRE.

in the affirmative. Moreover, few indeed are dually endowed with such executive and creative genius as that possessed by the distinguished musician who forms the subject of this Biographical Sketch.

Edward Alexander MacDowell was born in New York City on December 18, 1861. He is descended from an old Quaker family of Scotch-Irish extraction—hence his patronymic—who emigrated to America about 150 years ago. Never a prodigy, he was as a child encouraged to play the pianoforte as a recreative enjoyment. His first teachers were Juan Buitrago, a South American, and Pablo Desvernine, a Cuban, who had studied under Thalberg and Kalkbrenner, and who advised his youthful pupil to go abroad for the purpose of further study. The boy, while still at home, had the advantage of hearing Teresa Carreño play. MacDowell played to her every morning for a period

sonatas, Marmontel came across a chord that seemed to him too Teutonic (or, perchance, ultra-dominant) he coolly altered it to suit his Gallic taste. Marmontel's pianoforte class was distinctly cosmopolitan. It consisted of nine Frenchmen, an Italian, a Spaniard, an American (Edward MacDowell himself), and a Cuban of great talent, and to cap the climax a full-blooded darkie, from Matanzas (Cuba), who won the first prize. The curriculum at the Conservatoire had somewhat the nature of a mechanical grind. For instance, nine classes a week were devoted to pianoforte, harmony and solfège. This last course consisted among other things of singing at sight in all the eight clefs! 'I had placed before me,' recalls Dr. MacDowell, 'a version of the repeating-note Variation in the Kreutzer Sonata in which the clef was changed at every third note! The transposition

of Bach's fugues—e.g., from the key of D to that of B—formed another item in this hardening process, in addition to incessant scale practice.\*

No wonder that these things jarred on a musician so poetically-minded as young MacDowell. His dissatisfaction with the Conservatoire and its professors' methods reached a climax at the July *Concours*. For his playing of the mutilated Weber sonata he received much applause: but the reading at sight of a manuscript composition composed—nay, manufactured—by a member of the jury, sealed his fate. He had played more than half this precious piece when the crescendoing titters of the audience convinced him that something was wrong—sure enough he was playing the thing in the minor instead of in the major key! Without troubling himself as to the result, he at once jumped into the major, 'with an effect,' as he says, 'of the sun suddenly shining from a coal-hole. It was like the coping-stone of a joke, and the enthusiasm of the audience knew no bounds.' This Phœbus-like 'effect' however failed to impress the jury: they failed to see the joke, and MacDowell failed to get a prize. Another bright ray of sunshine in his Paris experiences was the brilliant performance, by Nicolas Rubinstein, of Tchaïkovsky's Pianoforte Concerto in B flat minor at the first of the concerts of Russian music (September 9) given during the Paris Exhibition of 1878.\*

Tired of Paris, and weary of its Conservatoire, young MacDowell turned his steps towards Germany. His first experiences there were as unsatisfactory as those in the French capital. He went to Stuttgart, and in less than a month he discovered that the pedantic and pedagogic habits of Lebert did not suit him. At this time Emile Sauret, to whom MacDowell's mother had shown some kindness in America, advised that the boy should go to Wiesbaden to study under Karl Heymann, the distinguished Dutch pianist, who, till ill-health compelled him to give up the career of a virtuoso, passed like a comet through Europe, meeting everywhere with brilliant success. As Heymann was not to begin teaching (at the Frankfort Conservatorium) till the autumn, MacDowell spent the summer of 1879 at Wiesbaden, studying the piano with Louis Ehlert, who however flatly refused to give him lessons, saying, 'I shall be glad to study *with* you.' At the Wiesbaden Kursaal MacDowell heard much new music. Ehlert, who thought that Bülow would be a better teacher than Heymann for his young friend, wrote to Bülow asking him if he would take MacDowell as a pianoforte pupil. Without having seen the boy the irascible Hans angrily replied asking how he (Ehlert) dared to suggest such a silly thing; he (Bülow) was not a music-teacher—anyway, he 'could not waste his time on an American boy.'

Thereupon MacDowell went to Frankfort and entered the Conservatorium, of which Raff was then Director and Professor of Composition, and

Heymann one of the teachers of piano-forte. 'Heymann,' says Dr. MacDowell, 'was a strange little man—very slightly built, with a large head and rather protruding forehead. His flat nose, dark, almost beady eyes, and high cheek-bones gave him a Mongolian cast of features. His people were very strict Jews, and, in deference to his father's wishes, he would never eat at a Christian's expense nor in a Christian house. I told him I was a Quaker. This seemed to satisfy him completely, and we often dined together at a restaurant in what I would now call a back slum. Heymann's teaching was inspiring to the last degree. He was the one pianist I have ever heard who, get as near the pianoforte as you could, remained a mystery as to how he did the things we heard. The simplest passage became a spray of flashing jewels in his hands. A melody seemed to have words when he played it. He produced tone-colours that, like Alpine sun-effects, were inexhaustible; yet each one, fleeting as it was, more beautiful than the last. His technique, while always of the "convulsive" order in quick passages, seemed mysteriously capable of anything. He was a marvel: he had a poor wrist, and yet sometimes when he sat down to show me a wrist passage, a kind of quiver would run over him—then, behold, the thing would be trilled off in the same supernatural way as all the rest.'

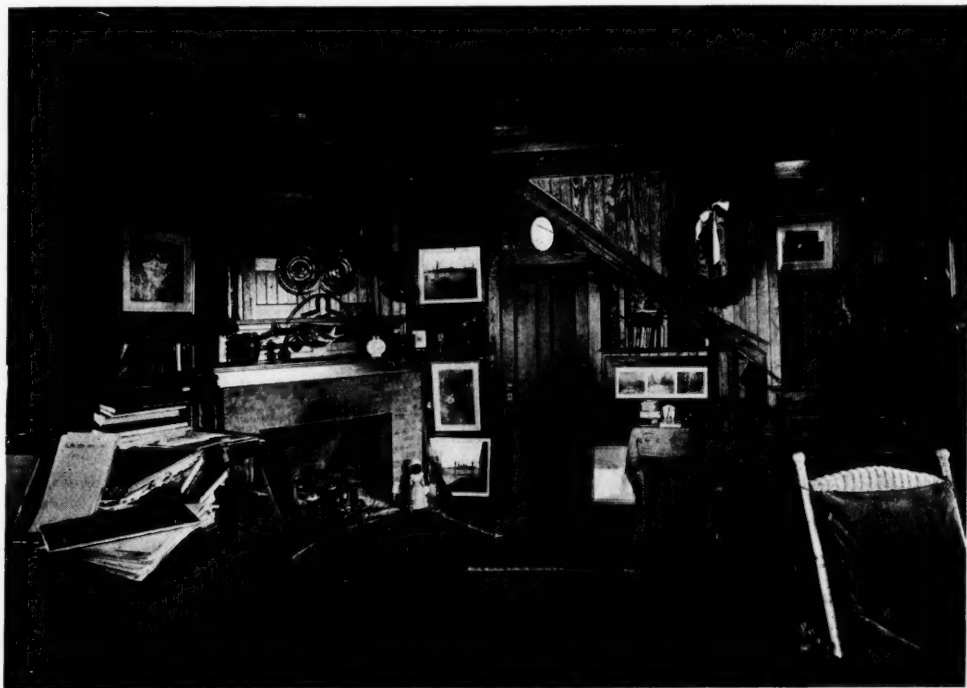
Dr. MacDowell's recollections of Raff are very interesting. In earlier days poverty had so gripped this celebrated composer that he was compelled to do such hack work as orchestrating waltzes at the remuneration of three shillings an hour! and later his salary as Director of the newly-founded Conservatory (known as Dr. Hoch's Conservatorium) was only £300 yearly. 'Raff at first seemed rather formidable,' recalls MacDowell. 'When Heymann introduced me to him as having been brought up in the "French School," Raff flared up and said that there was no such thing as "schools" to-day, that all national musical traits were common property, and that everyone made use of them according to his attainments and taste.' In regard to Raff's appearance, he continues: 'The clear-cut features, closely-cropped white moustache, short, military beard, and above all, the slightly frowning, penetrating, keen expression in his blue eyes, made one feel as if he might be a bit tigerish. His head—which was entirely bald, save two flat tufts of hair over the ears and a very narrow fringe at the back—in some positions reminded one remarkably of Shakespeare's. We always spoke French together. To me, coming from Paris with, I fear, a certain amount of slang, Raff's French seemed peculiarly antiquated. He retained all the eighteenth-century terminations, and often used *y's* instead of *i's* in writing.'

When Heymann left the Frankfort Conservatorium he proposed that MacDowell should be his successor. The post was worth £150 a year. Although Raff supported the recommendation, it was opposed by several other professors ostensibly

\* It may not be without interest to remind our readers that this now famous pianoforte concerto was first played in public in America. The performance took place at Boston, U.S.A., on October 25, 1875, the solo part being interpreted by Hans von Bülow.

on account of the American's 'youth,' but really because they did not like Heymann, who 'dared to play the classics as if they had actually been written by men with blood in their veins. A sonata was a poem under his fingers, if it was in the bounds of human possibility to make it so.' Having failed to secure the Frankfort professorship, MacDowell accepted the post of chief teacher of the pianoforte at the Darmstadt Conservatorium at a salary of £40 per annum. At Darmstadt he passed a dreary existence in an unmusical town, giving forty lessons a week and passing much time in trains to and from an old feudal castle where he taught some somnolent, blue-blooded pupils. To relieve the tedium of these journeys he composed his second Pianoforte Suite in the train. He soon however retraced his steps

order to see Liszt. As may be assumed, the king of pianists cordially welcomed him and invited Eugen D'Albert to play the second pianoforte part of MacDowell's first Concerto. Liszt highly commended the work and, tapping D'Albert on the shoulder, told him that he must bestir himself or he would be outdistanced by the American. Liszt, no mean judge of technical ability and good musicianship, was so delighted with MacDowell's playing that he invited him to play at the Allgemeine Deutsche Musik-Verein of 1882, held in that year at Zurich. At this Festival Liszt supervised the performance of his Oratorio 'St. Elizabeth.' Saint-Saëns and many other notables were also present. It was an important event in MacDowell's career; he not only made a great success as a pianist of high attainments,



DR. MACDOWELL'S MUSIC-ROOM AT HIS COUNTRY HOUSE, PETERBORO, NEW HAMPSHIRE.

to Frankfort, where he taught private pupils. One such was an American lady who had applied to Madame Schumann for pianoforte lessons. Madame Schumann turned her over to Raff, who advised that she should study under the clever young countryman of the fair pupil from the United States. MacDowell told this American girl that he was not eager to teach her, but if she would promise to work seriously he would give her a trial. Although she was indignant at this 'condescension' on the part of the young man, she agreed to become his pupil. That American lady is now Mrs. MacDowell.

Upon the advice of Raff, MacDowell, like all good pianists, made a pilgrimage to Weimar in

but it opened up the way for the publication of his works. He says: 'I played my first Pianoforte Suite with the notes before me, as until then I had never realized that my compositions could be worth actual study or memorizing. I would not have changed a note in one of them for untold gold, and *inside* I had the greatest love for them; but the idea that anyone else might take them seriously never occurred to me. I had understood from early boyhood that it was expected of me to become a pianist, and every moment spent in scribbling notes seemed to be stolen from the more legitimate work of pianoforte practice.'

The death of Raff on midsummer's night, 1882, was a terrible blow to his American friend and

pupil. He says: 'Only the day before the terribly sudden event I had walked part of the way home with him from the Conservatorium. As I bade him good-bye I noticed that his hand was very hot and dry and that his eyes seemed unusually bright. The next morning I was greatly shocked when I heard that he had been found dead in his bed by the barber who went every morning to shave him.' A mass of roses, loosely put together, were placed by MacDowell near the face of the dead master as a tribute of respect and affection and typifying the fragrance of his memory. Frankfort no longer had any attraction for MacDowell after the death of Raff. He and his wife—they were married in 1883—settled in a tiny cottage at Wiesbaden where they lived an idyllic life, revelling in the charms of nature, and here MacDowell devoted himself entirely to composition. This pleasant mode of existence lasted for four years, until 1887.

At this time he very narrowly escaped settling in Edinburgh! At Frankfort he had formed a friendship with the late Lindsay Deas, whom Royal Academy students of thirty years ago will remember as a strenuous Scot and a brilliant pianist. On the death of Deas, who held a high position as a pianoforte teacher in Edinburgh, a London friend proposed that MacDowell should succeed him (Deas) as the representative of the Royal Academy of Music in Edinburgh. But this was not to be. The possibilities of Auld Reekie having proved disappointing, MacDowell went back to his Wiesbaden cottage, and the year following, deciding that a change was advisable, he returned to his native land, choosing Boston as the field for his artistic energies. 'I had good luck at once,' he says. 'In the first year, through Mr. B. J. Lang's kindly interest, I played my two concertos in New York under Theodore Thomas and in Boston under Gericke. Since then I have played both concertos in many cities from New York to the Pacific coast.'

In 1896 MacDowell was appointed Professor of Music in Columbia University in the city of New York. Upon his leaving Boston his pupils formed a Society in his honour, naming it after him. It has steadily grown, both artistically and numerically, and has at present over 300 members. This organization shows the respect and esteem in which the subject of this sketch is held in so art-loving a city as Boston.

His University work continued eight years, and in that time he greatly developed the Department of Music and made it very prosperous. No instrumental or vocal instruction was given, but the College orchestra which he called into existence in 1896 has at present over 45 student-members and it does most creditable work. He resigned his Professorship on January 18 last, to take effect at the end of the College year, for reasons he gives as follows: 'Few colleges and universities consider the Fine Arts (except poetic literature and architecture) worthy of serious consideration. The effect of this neglect is most deplorable, as many women's colleges and preparatory schools are

affected by it and thus the higher education for both sexes is incomplete. A broad education must include the Arts, which are a most potent element in the humanities. My plans for the remedying of these conditions were not accepted, therefore it seemed to me useless to continue a work that was hopeless.'

The Universities of Princeton and Pennsylvania have both conferred the degree of Doctor of Music on MacDowell. For two years he conducted the Mendelssohn Glee Club, one of the oldest organizations for male chorus in the United States. Few, if any, will deny that Dr. MacDowell is the foremost composer in America. To say that 'beauty and greatness are the twin sovereigns of his mental kingdom' is perfectly true, but it is not the whole truth concerning him. Above all else he is a poetical composer. Not that he scorns form, or allows his melodic gifts and harmonic instincts to run riot—he is too serious an artist to adopt the methods of an iconoclast, or to resort to eccentric strivings after effect; but his music is no mere dry classicalism, neither does it smell of the lamp: on the contrary, as one of his pupils has aptly said, it gives one a distinct impression of 'outdooriness.' In the words of Mr. James Hunker: 'MacDowell is fond of the open air. For him always the heather and the wind that sweeps across it, the crags of the highlands and the bonny blue of the sky.' A great thinker, his music is free from all superficiality, the product of an artist and an earnest-minded man liberally endowed with brains which he uses to the best advantage for the furtherance of his art. It is impossible to do justice to the many creations of the subject of this sketch within the limits of this article. The reader is advised to make for himself the acquaintance of Dr. MacDowell's works. They appeal to various tastes and capacities. Some may be disposed to consider the shorter pianoforte pieces—those charming creations of his poetic fancy—as his best achievements. Others will regard the more extended compositions for the household instrument as worthy of greater consideration—e.g., the four pianoforte sonatas. These are severally entitled 'Tragica' (first played in England by Miss Lucie Mawson at Bechstein Hall, February 25, 1902), 'Eroica,' 'Norse,' and 'Keltic,' titles which sufficiently convey their poetic import and importance. The two Pianoforte Concertos, in A minor and D minor, are as brilliant in their conception as in their executive attractiveness.\*

Although Dr. MacDowell has not yet given a symphony to the world,—that, an opera, and perhaps an oratorio, are sure to come—he has made his mark in the tone-poems and suites that can be placed to his account. One of the most attractive of these is the 'Indian' Suite for full orchestra (Op. 48), first played in England by the Liverpool Orchestral Society, under the baton of the late

\* The D minor Concerto was first played in England at the Crystal Palace Saturday concert of April 7, 1900, under the direction of Sir August Manns, when the composer's old friend, Madame Carreno, gave a masterly interpretation of the solo portion.



Mr. A. E. Rodewald, on March 26, 1892. The five sections of this gorgeously-coloured suite—its thematic material suggested by Indian melodies of North America—are entitled 'Legend,' 'Love-Song,' 'In War Time,' 'Dirge,' and 'Village Festival,' each one vividly illustrating the varied moods of this realistic tone-picture.

His songs have many admirers, and the reason is not far to seek. A well-known American writer—Mr. Henry T. Finck, in his 'Songs and Song Writers'—goes so far as to say: 'Were I asked to name the greatest living song-writers I should say

We must not forget the just claim which Dr. MacDowell has to be considered a pianist of high attainment. His masterly performance of his own Concerto (No. 2, in D minor) at the Philharmonic Concert on May 14 of last year, gave ample proof of his technical gifts and poetic temperament as an interpretative artist. He has given pianoforte recitals in Germany and in practically all the great cities of the United States from ocean to ocean, everywhere meeting with the greatest success and appreciation.

As may be assumed from what has been already



DR. MACDOWELL'S LOG CABIN AT PETERBORO, NEW HAMPSHIRE.

Edvard Grieg and Edward MacDowell. There is a certain affinity between these two composers, traceable no doubt to their Scotch ancestry. Grieg and Wagner are the only composers whose influence can be distinctly traced here and there in MacDowell's songs; but it is no more than a harmonic atmosphere which he breathes in common with them when he gets into certain emotional spheres. His ideas are always his own, and there are plenty of them.'

stated, Edward MacDowell is a thoughtful, rather shy man. A passionate lover of nature, he is not seen to advantage in the hurly-burly of a London hotel; a golf suit and the fresh-air environment of the country are much more to his taste. Fishing, hunting, riding, walking—'living like a human being,' as he says—are his delights. He composes in the summer at his country house at Peterboro, New Hampshire. The photographs which we give of this delightful retreat from the noise and bustle

of city life will furnish some idea of the artistic personality of one so esteemed and honoured as Edward Alexander MacDowell.

DR. MACDOWELL'S COMPOSITIONS.

OPUS.

- 1 to 8. All in MS.
9. Two old Songs.
10. First Suite, for pianoforte. To Frau Joachim Raff.
- 11 and 12. An Album of five Songs.
13. Prelude and Fugue, for pianoforte.
14. Second Suite, for pianoforte. To Camille Saint-Saëns.
15. Pianoforte Concerto, No. 1, in A minor. To Liszt.
16. Serenata, for pianoforte.
17. Two fantastic Pieces for concert use (pianoforte).
18. Barcarolle in F and Humoresque in A (pianoforte).
19. Forest Idyls, four pieces for pianoforte.
20. Three Poems, for pianoforte duet.
21. Moon Pictures, after Hans Andersen, for pianoforte duet.
22. Hamlet and Ophelia. Symphonic poem for full orchestra. To Sir Henry Irving and Miss Ellen Terry.
23. Pianoforte Concerto, No. 2, in D minor. To Teresa Carreño.
24. Four Compositions, for pianoforte.
25. Lancelot and Elaine, second symphonic poem for full orchestra. To Templeton Strong.
26. From an Old Garden, six Songs.
27. Three choruses, for male voices.
28. Six Idyls, after Goethe, for pianoforte.
29. Lamia, third symphonic poem for full orchestra.
30. Saracens and Lovely Alda. Two fragments from the Song of Roland, for full orchestra.
31. Six Poems after Heine, for pianoforte.
32. Four little Poems, for pianoforte.
33. Three Songs, for soprano and tenor.
34. Two Songs.
35. Romance, for violoncello with orchestral accompaniment. To David Popper.
36. Concert Study in F sharp, for pianoforte.
37. Les Orientales. Three pieces for pianoforte.
38. Marionettes. Six little pieces for pianoforte.
39. Twelve Studies, for pianoforte.
40. Six Love Songs.
41. Three Choruses, for male voices.
42. Suite (No. 1), for full orchestra.
43. Two Northern Songs, for mixed voices.
44. Barcarolle, for mixed voices with pianoforte duet accompaniment.
45. Sonata (Tragica), for pianoforte.
46. Twelve Virtuoso-Studies, for pianoforte.
47. Eight Songs, with pianoforte accompaniment.
48. Suite No. 2 (Indian), for full orchestra. To Emil Paur.
- 49.
50. Sonata No. 2 (Eroica), for pianoforte. To Dr. Mason.
51. Woodland Sketches, for pianoforte.
52. Three Choruses } for male voices. To the Mendelssohn
53. Two Choruses } Glee Club.
54. Two Choruses }
55. Sea Pieces, for pianoforte.
56. Four Songs, high or low voice.
57. Third Sonata (Norse), for pianoforte. To Edvard Grieg.
58. Three Songs.
59. Fourth Sonata (Keltic), for pianoforte. To Edvard Grieg.
60. Three Songs.
61. Fireside Tales } for pianoforte solo.
62. New England Idyls }

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Six little pieces for pianoforte, after sketches by J. S. Bach.  
 Technical exercises (2 books), for pianoforte.  
 Two songs from the 13th century, for male voices.  
 Columbia College Songs (male voices).  
 Many transcriptions of clavichord music of the 18th century.

A VISIT TO BOSTON.

ST. BOTOLPH'S TOWN ! Hither across the plains  
 And fens of Lincolnshire, in garb austere,  
 There came a Saxon monk, and founded here  
 A Priory, pillaged by marauding Danes,  
 So that thereof no vestige now remains ;  
 Only a name, that, spoken loud and clear,  
 And echoed in another hemisphere,  
 Survives the sculptured walls and painted panes.  
 St. Botolph's town ! Far over leagues of land  
 And leagues of sea looks forth its noble tower,  
 And far around the chiming bells are heard :  
 So may that sacred name for ever stand

A landmark, and a symbol of the power  
 That lies concentrated in a single word.

LONGFELLOW.

'A Paroche Chirce the beffe and fayrest of all  
 Lincolnshire, and fervid fo with fingging, and that of  
 cunning Men, as no Paroche is in all England. . . .  
 The Stepil being *quadrata turris*, and a Lanterne  
 on it, is both very hy and faire, and a Marke bothe  
 by Se and Lande for all the Quarters thereabout.'



THE ARMS OF BOSTON.

Thus, in the pages of his 'Itinerary,' wrote John Leland concerning Boston in or about the year 1540. This testimony of the famous antiquary would alone tempt one to visit the old town, even if the place were destitute of other associations, be they of old-world or present-day interest. The name of Boston is said to be derived from Botolph, or Botulf, a Saxon saint who founded a monastery at that spot in the year 654 : hence we get Botolph's town, and, in its reduced form, Boston. We learn that St. Botolph built his monastery in an 'untilled place where none dwelt, called Ikanho : it was a wilderness unfrequented by men.' Pishey Thompson, in his monumental history of the neighbourhood, says, 'Boston, at the time of the Danish invasion, probably consisted of nothing more than the monastic buildings erected by St. Botolph and the usual appendages of such institutions.' After they had been swept away (A.D. 870)

by the Danes—under Ingvar and Hubba, sons of Ragnar Lodbrog, the Sea-King—‘Icanhoe, as it was then called, relapsed into its former desolate state, and in this condition, or something approaching thereto, it was in all probability at the time of the Norman survey.’

The non-mention of Boston in Domesday Book is probably accounted for by the fact that it formed part of the adjoining parish of Skirbeck. Early in the 12th century, however, we find that one

through fire and through water, but Thou broughtest us out into a wealthy place.’ For what reason? Because Boston became a great commercial port during the 13th and 14th centuries: indeed, at one time it was next in importance to London in regard to import duties, the relative assessments being £836 and £780. In the 15th and 16th centuries, owing to the continued silting up of the river, the trade of the port steadily declined, to such an extent, in fact, that the Corporation actually



BOSTON PARISH CHURCH.

(Photograph by Mr. G. E. Hackford, Boston.)

‘Fergus the coppersmith, of Botolph’s town,’ presented the Abbey of Croyland with two bells, which, by inference, shows Boston to have been a place of some importance. The town received its first charter in 1204 from the hands of King John. It suffered severely from the ravages of fire in 1281, and, five years later, from an inundation; these and subsequent events would have justified those old-time Bostonians in singing with emphasised significance the words of the Psalmist: ‘We went

petitioned that ‘their borough might be put among the decayed towns.’ But the Boston of to-day, with its 21,000 inhabitants, shows no signs of collapse, a condition of things due not only to the engineering skill which has kept open its waterway, but to the enterprise of its citizens in their commercial activities and dock-constructive achievements.

One of the most distinguished natives of Boston was John Foxe, author of the ‘Book of Martyrs’ as it is popularly called, though its real title is

'Actes and Monuments.' John Foxe—born at Boston in 1517 of parents 'well reputed of, and of good estate'—gives us an amusing account of the proceedings connected with an expedition to the Pope for the purpose of obtaining a renewal of the 'greater and the lesser pardons' of Boston. This event took place about the year 1510, when Boston's chief emissary to the Vatican was Thomas Cromwell, afterwards Earl of Essex. It is interesting to learn from Foxe that Cromwell and his colleagues obtained the favour and ear of the Pontiff by means of 'English presents, brought in with "a three man's song" (as we call it) in the English tongue, and all after the English fashion.' Furthermore, knowing that the Pope had 'a sweet tooth,' Cromwell and his men took with them, for presentation to his Holiness, 'certain fine dishes of jelly!' The sequel to this vocal and gastronomic piece of diplomacy may best be told in the words of the old martyrologist himself:—

Cromwell, showing his obedience and offering his jolly junks—'such as kings and princes only,' said he, 'in the realm of England use to feed upon'—desired the same to be accepted in benevolent part, which he and his companions, as poor suitors unto his holiness, had there brought and presented, as novelties meet for his recreation, etc.

Pope Julius, seeing the strangeness of the dishes, commanded by and by his cardinal to take the assay; who, in tasting thereof, liked it so well, and so likewise the pope after him, that knowing of them what their suits were, and requiring them to make known the making of that meat, he, incontinent, without any more ado, stamped both their pardons, as well the greater as the lesser.

Jean Ingelow is another literary native of Boston. The town is still further honoured in being the birthplace of John Conington, one of the greatest of English classical scholars, and of Herbert Ingram, the founder of the *Illustrated London News*; moreover, the Hallams were originally Bostonians. The Grammar School is one of the interesting antiquities of the place. There is evidence of its existence so far back as the year 1327; but the present building (of brick) was erected in 1567-8 at a cost of £195 os. 11d. At the opening of the School it was agreed—

That a Dictionarye shall be bought for the Scollers of the Free Schoole, and the same booke be *tyed in a cheyne*, and set upon a deske in the scoole, whereunto any scoller may have accesse as occasion shall serve.

Some of the Pilgrim Fathers doubtless received their early education at this ancient seat of learning, and in the identical room wherein the rising generation of Bostonians are now being educated. The past successes of the School have been principally in classics and mathematics; but the present Governors, in their desire to keep their trust in the front rank of educational progress, are building science and physical laboratories at an outlay of some £2,000. The headmaster, Mr. William White, M.A., in showing us over the premises, calls attention to an adornment of the main gateway, a beautiful piece of Flemish ironwork taken from a screen which formerly extended across the Parish Church. The old Town Hall—originally the habitation of one of the several Guilds for which

Boston was formerly famous—is not without interest to the antiquary. In the basement are the old-world kitchens, and in close proximity the dungeons wherein prisoners were confined, and where they, condemned to a bread-and-water diet, could hear the bubble and squeak of savoury dishes being prepared for the sumptuous banquets in the hall above.

Of much interest is the connecting-link between our Boston and the Boston—'the Hub of the Universe'—of the New World. Let us briefly set forth its history. The peninsula on which Boston (Mass.) stands was originally named by the Indians Shawmut. The early settlers somewhat clumsily re-named it Trimounttain. But in September, 1630, the Court of Assistants of the Massachusetts Bay Company (who had gone out from England) decided that Trimounttain should thenceforth be called Boston. Mr. Justin Winsor, in his valuable and exhaustive 'Memorial History of Boston' (Mass.), tells us:—

The name of Boston was specially dear to the Massachusetts colonists from its association with the old St. Botolph's town, or Boston, of Lincolnshire, England, from which Lady Arbella Johnson and her husband had come, and where John Cotton was still preaching in its noble parish church.\*

The Lady Arbella Johnson above referred to was a daughter of the Earl of Lincoln and the wife of Isaac Johnson, one of the Court of Assistants, while John Cotton was the famous Puritan vicar of Boston in the 17th century. In some books of reference it is stated that the change of name (from Trimounttain to Boston) took place on the arrival in Massachusetts of the Rev. John Cotton in 1633, but documentary evidence entirely disposes of this piece of misinformation. John Cotton, perhaps the most celebrated vicar of Boston, issued a book bearing the following title:—

SINGING OF PSALMES a gospel ordinance, or a treatise wherein are handled these foure Particulars:

1. Touching the Duty it selfe
2. Touching the Matter to be Sung
3. Touching the Singers
4. Touching the Manner of Singing

By JOHN COTTON, Teacher of the Church at Boston in New-England. London. . . . 1647.

It will be observed that while Cotton described himself as 'Teacher' (not minister) 'of the Church at Boston in New-England,' his tract was published in London. In the seventy pages of this publication—one that is quite sermonic in its prolixity, dogmatism and argumentativeness—Cotton refers to the congregation singing with 'lively voyce.' Under the third head 'Touching the Singers,' he asks:—

If vocal fingering may be allowed.

- |                     |   |  |
|---------------------|---|--|
| Who must<br>finger? | { | 1. Whether one for all the rest, the rest only saying Amen? or the whole Congregation? |
|                     |   | 2. Whether women as well as men, or men alone?   |
|                     |   | 3. Whether carnall men and Pagans, as well as Church-members and Chriftians?           |

\* 'The Memorial History of Boston, including Suffolk County, Massachusetts, 1630-1880.' By Justin Winsor, Librarian of Harvard University. Boston: James R. Osgood and Company, 1882. The author gives in vol. I, p. 116, a facsimile of the Order which changed the name of the place from Trimounttain to Boston.



Those who wish to follow the thread of Cotton's argument may betake themselves to his dissertation. We may however refer to the ingenious way in which, under the heading on the 'Manner of Singing,' Cotton answers the question 'Whether it be lawful to sing Psalmes in tunes invented?' In reply thereto he says :—

If God have given us liberty and warrant to sing *Psalmes and Hymnes and spiritual songs*, then we must sing them in some Tunes. Now the Tunes of the Temple are loft and hidden from us, so that we cannot sing them at all; and therefore we must sing such other Tunes, as are fuitable to the matter, though invented by men.

The glory of Boston is its noble church, dedicated to St. Botolph and built upon the site of an old Norman sanctuary. The tower thereof is in very truth the outstanding feature of the town and can be seen for many miles round. Although the foundations of the tower were laid in the year 1309, this elevated part of the sacred edifice—called 'the Boston stump'—was literally the final touch in the

from 1400 to 1450, comprise one of the most interesting collections of the kind in the Kingdom. The usual quaint designs are here to be found, e.g. :—

A dragon and griffin kissing each other.

Two men in a boat, listening to a mermaid piping.

A schoolmaster birching a boy; the young delinquent is trying to protect himself with his book, while two of his schoolfellows look on.

An angry wife chastising her husband.

A bear playing upon an organ; another bear blowing the bellows. *Supporters*: a bear playing a bagpipe, and a bear beating a drum.

The last named—the four bears devoted to music—forms the illustration given below. It will be noticed that the blower bear is *chained* to his post! The pulpit, from which John Cotton preached, is a fine specimen of Renaissance work dating from early in the reign of James I. The restoration of the church—which lasted from 1844 to 1853—was followed (in 1856) by that of the Founder's Chapel, restored at a cost of £650,



A MUSICAL MISERERE IN BOSTON PARISH CHURCH.

(Photograph by Mr. G. E. Hackford, Boston.)

building of the church, which was completed about the year 1460. The nave, aisles and chancel are in the Decorated style, but the two easternmost bays of the chancel (added later) and the tower, crowned by its beautiful octagonal lantern, are of the Perpendicular period. The exterior height of the tower is 272 feet; but one of the most extraordinary features of the church is the *interior* height of this imposing erection, it being no less than 156 feet from the floor to the vaulted ceiling. A mere statement of so many feet utterly fails however to give any idea of the height which so deeply impresses the spell-bound visitor as he gazes upwards to the far-away roof of that beautiful creation in stone.

Boston church, though transeptless, is one of the largest Parish Churches in England. Its nave is ninety-eight feet wide—that is to say, four feet wider than the nave of St. Paul's Cathedral. The chancel is extremely rich in the possession of no fewer than sixty-four stalls, of which thirty-eight are richly canopied like those in some great cathedral. The misericores, sixty-four in number, and dating

mainly contributed by Americans in memory of John Cotton, vicar from 1612-33, who, as aforesaid, emigrated to Boston in the New World.

The library of the church occupies a chamber over the south porch. This parvise was in olden times used as a schoolroom 'for petty scholars.' In the year 1635 the vicar petitioned the Archbishop of Canterbury (Laud), then on his visitation tour, that a library should be formed in the church, with the result that the Archbishop ordered—

that the roome over the porch of the saide church shall be repaired and decently fitted up to make a librarye, to the end that, in case any well and charitably disposed person shall hereafter bestow any books to the use of the parish, they may be there safely preserved and kept.

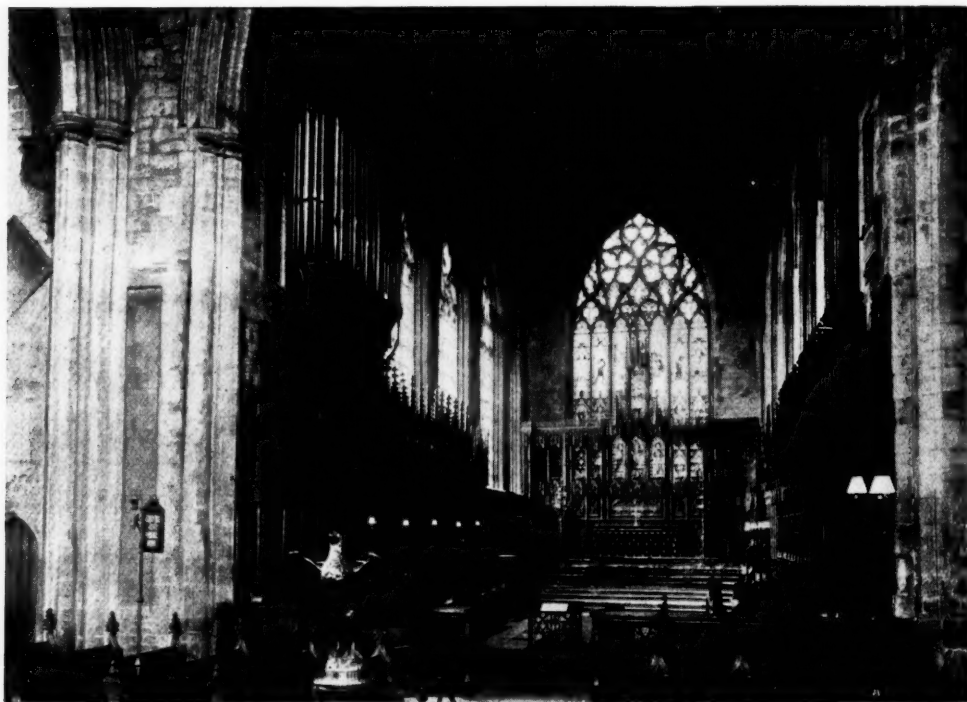
Several 'well and charitably disposed persons' responded to this call in gifts of money; but the practical value of the library to the parishioners seems to have been doubtful. Its volumes were evidently shelfless, as, in 1766, it was ordered that 'the books should be thoroughly cleaned and regularly piled up again,' from which it may be inferred that they were lying in heaps on the floor!

Among the valuable books and manuscripts now preserved in this church library are a beautiful MS. commentary, in excellent condition, on Genesis, by St. Augustine (*circa* 1100). Here are also to be seen the Prayer Book of Edward VI. (1549), Foxe's 'Book of Martyrs' (1576), two 16th century editions of Chaucer (*folio*), all in black letter, &c. The registers date from 1564.

The earliest mention of an organ in Boston Church is about the year 1480.\* Later on, in 1552, the inventory of the 'Church Goods' included 'a payre of organs.' In 1589 the Corporation of the town—who then had the sole control of the sacred edifice—ordered 'that the

chamber built on the north side, as shown in the photograph. Of excellent tone-quality, the organ at present consists of 41 sounding stops—13 each on the Great and Swell, 8 on the Choir, and 7 on the Pedal organ.

Turning now to the organists we find that only two names are recorded of those who held that important office in pre-Reformation times. One of these, *circa* 1520, is no less distinguished a person than John Taverner—a musician whom old Thomas Morley classes as among 'famous Englishmen which have been nothing inferior to the best composers on the continent.' In this connection we may quote the interesting biographical notice of



THE CHANCEL OF BOSTON PARISH CHURCH.

(Photographed specially for this article by Mr. G. E. Hackford, Boston.)

Great Orgaynes shall be sold, for the benefit of the Church'! The church therefore remained without an organ for 128 years, until a new instrument (completed in 1717) was built by Christian Smith, nephew and fellow-workman of the celebrated Father Smith. The organ has been successively enlarged and rebuilt by W. A. A. Nicholls (son-in-law and successor to G. P. England), in 1820; Hill, in 1853; and Brindley, in 1871. Previous to the restoration of 1853 the organ stood on a screen at the entrance to the chancel; it now occupies a

chamber built on the north side, as shown in the photograph. Of excellent tone-quality, the organ at present consists of 41 sounding stops—13 each on the Great and Swell, 8 on the Choir, and 7 on the Pedal organ.

TAVERNER JOHN of Boston in Lincolnsh., but descended originally, as I conceive from the Taverners of North Elmham in Norfolk, was promoted from being an Organist at Boston before mention'd, to be Organist of Cardinal Wolsey's Coll. in Oxon [Christ Church] at its first erection an. 1525 (17 H. 8) but he with some of the junior canons being corrupted with Heresie, (i.e. Lutherisme) as 'twas then called, they were cast into a prison within a deep cave under the ground of the same coll. wher the salt Fish was layd, so yt by the stench thereof being infected, some of them shortly after their release, died in their chambers. As for Taverner, tho he was accused for hiding certaine Lutheran books, (wch Joh. Clarke one of ye said Canons had by stealth gotten into his hands) under the bords of his musick school, yet the Cardinal for ye sake of his musick excused

\* For much interesting and valuable information in regard to the organ and organists of Boston Church we are indebted to an article on the subject contributed to *The Lincolnshire Herald*, August 31, 1869, by Dr. W. B. Gilbert, a former organist of the church, and subsequently organist of Trinity Episcopal Chapel, New York.

him, saying *ye he was but a musitian*, & so he escaped. This John Taverner, who, after he had turned Lutheran *repented him very much ye he had made songes to popish whitties*, hath composed several church services, *weh* were sing in several churches in England, particularly in *ye* of Cardinal Coll. two of *weh* of six parts a piece I have seen, one of *weh* begins *Gloria tibi Trinita*, &c and another *O Michael* &c. I have seen also some compositions of his making to be plaid on Instruments, *weh* were much valued when first playd; but whether any of them are printed I know not, nor whether he lived beyond the raigne of K. Hen. 8.

Another pre-Reformation organist at Boston was one John Wendon (*circa* 1538), who is described as 'Organista et in Musico et Medicinus experto.' Was this Dr. John Wendon a man of more than local repute?

For a period of 128 years Boston Church was organistless as well as organless. In 1717, upon the erection of Christian Smith's organ, the Corporation proceeded to elect an organist, to whom they agreed to pay a salary of £20, in addition to the yearly remuneration of £15 provided by the Vestry. Here are the conditions of the appointment as laid down by the Corporation on April 29, 1717:—

Ye Organist who shall be chosen to serve in ye Parish Chh. of Boston shall play:—

Upon Sundays, Holydaies, and as often as there shall happen to be a Sermon or Homily.

One Short Voluntary before ye Service begins, and another immediately before ye First Lesson: also ye singing Psalms; and a Voluntary immediately ye Service is finished.

Also on Comunion daies, a Voluntary between ye Sermon & ye beginning of ye Comunion Service.

And during ye singing Psalms at ye Comunion.

A short Voluntary at ye finishing of ye Comunion.

The Organist shall have liberty to appoint a sufficient Deputy to play for him (if occasion be) on ye week daies, with consent of ye Vicar.

Mr. John Webber, of Chelsea, was thereupon elected, and so became the first post-Reformation organist of Boston Parish Church. He died in 1741, at the age of forty-six, after having held the office for twenty-four years, and was buried in the church, wherein is placed a marble tablet 'erected to his memory by his musical friends.'

It would not be of general interest to give the names of all the succeeding organists of Boston, but before making mention of one or two well-known men among its 'chief musicians,' we may refer to an entry in the Vestry records which gives evidence of the low ebb to which the church music had fallen in the year 1786. The Minute reads thus:—

1786.—Whether any allowance shall be made to instruct a number of children to join with, and assist the congregation in singing the Psalms, Hymns, and other parts of Divine Service, in this Church. It passed in the negative.

In 1804 however the Vestry seem to have become a little more enlightened, as they resolved—

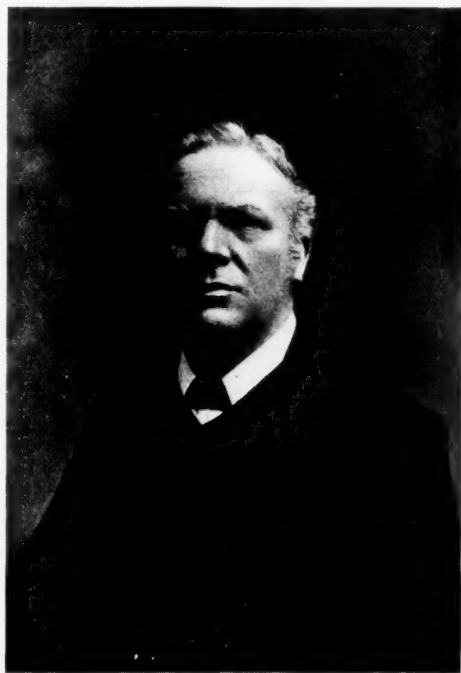
That £5 be paid to the Parish Clerk to instruct the children of the Blue Schools [which then consisted of thirty boys and six girls] in Psalmody.

The conditions under which former organists of Boston were appointed caused no little friction between the Corporation and the Vestry, who did not always see eye to eye in this matter. In

1832 these differences became so acute that the Corporation—who contributed towards the stipend of the organist—'were very indignant,' and they resolved—

That the Mayor be requested to write to the Bishop to represent the state in which the town is placed in consequence of the Vestry refusing to appoint an Organist, and the Vicar permitting an incompetent person to officiate in that capacity.

Dr. William Richard Bexfield—composer of the oratorio 'Israel restored' and other music—was organist from 1845 to 1848, he being appointed at the age of twenty-one. A score of years later Dr. Walter Bond Gilbert—the veteran composer of the hymn-tune 'Maidstone'—held the post for a year previous to his departure for New York. Dr. D. J. Wood,



MR. G. H. GREGORY,  
ORGANIST AND CHOIRMASTER OF BOSTON PARISH CHURCH.

(Photograph by Mr. G. E. Hackford, Boston.)

the present organist of Exeter Cathedral, officiated for six years—1869 to 1875. To him succeeded Mr. George Herbert Gregory, Mus.B., Oxon., one of a family of three brothers who are all graduates in music of English Universities. Mr. Gregory was born at Clewer, December 6, 1853, and studied under Mr. Samuel Reay; he had held organistships at Holy Trinity Episcopal Church, Melrose, and Tamworth Parish Church previous to his settlement at Boston nearly thirty years ago. As conductor of the Boston Choral Society, a teacher in much request, and man of genial temperament, he is held in great respect in Boston and the surrounding neighbourhood. The possessor of a good tenor voice he has made his mark as an excellent choir

trainer. By-the-way, the choir of Boston Church—which consists of forty voices—has an endowment of £60 a year, resulting from Richard Briggs's charity (1558), whereby four Choral Bedesmen (now four members of the church choir) are paid a salary of £15 a year each. The manner in which the service is rendered at Boston Parish Church bears full testimony to the capabilities of the choir and to Mr. Gregory's musicianship—in a word, he is the right man in the right place.

For help kindly rendered in the preparation of this article, thanks are due to Mr. G. E. Hackford, the acting clerk of the Church, for much information and the use of his photographs; and to Mr. G. H. Gregory, the organist and choirmaster.

DOTTED CROTCHET.

### PROGRAMME MUSIC.

By PROFESSOR NIECKS.

(Concluded from page 165.)

Programmes are very diverse in their natures, that is, the subjects chosen by composers are approached by them from different standpoints, and dealt with in different ways. A programmatic composition may be a general impression of a complex subject, a series of pictures, or a portraiture of one character or several characters. It may be purely emotional, to a more or less extent descriptive, and even allegorical. The examination of the works of a single composer, say of Liszt, would sufficiently exemplify this variety, and a wider range of examination would lead to results still more astonishing. Beethoven's 'Pastoral' Symphony, and his 'Leonore,' 'Egmont,' and 'Coriolan' Overtures; Mendelssohn's 'Midsummer Night's Dream,' 'Hebrides,' 'Melusine,' and 'Calm Sea and Prosperous Voyage' Overtures; Berlioz's 'Fantastic,' 'Harold,' and 'Romeo and Juliet' Symphonies, and 'King Lear,' 'Waverley,' 'Benvenuto Cellini,' and 'Roman Carnival' Overtures; Liszt's 'Faust,' and 'Dante' Symphonies, and the Symphonic Poems 'Ce qu'on entend sur la Montagne,' 'Prometheus,' 'Mazeppa,' 'Die Ideale,' and the 'Battle of the Huns'; Saint-Saëns's 'Phaëton' and 'Rouet d'Omphale'; César Franck's 'Les Eolides,' and 'Le Chasseur Maudit'; and Richard Strauss's 'Death and Transfiguration,' 'Don Juan,' 'Don Quixote,' 'Zarathustra,' and 'Ein Heldenleben,' may be recalled as well-known examples of programme music, and will display in a striking manner the varied nature and treatment of the programme. The works named are complex conceptions on a large scale. But there exists also an immense quantity of short, simple, and even miniature programme music—song-like lyrical outpourings, mood pictures, landscape sketches, *genre* pieces, &c. We meet with titles like 'Chanson d'amour,' 'Abends,' 'Whims,' 'Forest Scenes,' 'The Mill Stream,' 'La vallée d'Obermann,' 'La Source,' 'Dance of the Sylphs,' 'Dance of the Gnomes,' 'The Butterfly' and 'The Mignonette.' Of course many titles have no meanings, are mere non-connotative names to distinguish the pieces that

bear them from others, or to give to them artificial attractiveness. But it is not so with all titles.

At one time or another there must present itself to the thinking musician and music-lover, the question whether music can really express, as programmes and titles seem to pretend that it can, the soul-life of man, and things visible as well as things audible. That music can imitate things audible—the song of birds, the roll of thunder, the murmuring of the brook, &c.—is not likely to surprise anyone. But that music can imitate things visible—the flight of birds, the flash of lightning, the undulation of water, &c.—may stagger many who have not thought deeply on the nature and capacity of the art. The explanation however is neither far to seek nor difficult to understand. In most cases where the musician aims at the imitation of the visible, he deals with it by analogy, substituting audible for visible motion, and audible for visible light and darkness and its degrees and gradations. The analogy between audible and visible motion is obvious and perfect, and consequently need not further be considered. The less obvious and less perfect analogy between audible and visible light and darkness requires a few words showing how light and darkness can be audibly rendered in music. The means used for this purpose are highness and lowness of pitch, the major and minor of tonality, the bright and dull character of the intervals, and the close and extended distribution of the constituents in the harmonic combinations, and lastly, the colouring of the instrumentation.

We approach a more important and difficult problem when we ask ourselves what means the composer has at his disposal for the expression of the emotions. First presents itself to our notice the imitation of the accents of speech and the human cries, the infinitely differentiated ejaculations and exhalations of joys and sorrows, pleasures and pains, fears and longings, inarticulate but instinctively understood by everyone. The imitation of these accents and cries forms an essential and large part of the musician's expressive power. Another important part is the imitation of the physical movements corresponding to the psychical states—the process of breathing, the beating of heart and pulse, the circulation of the blood, and the action of the limbs, all of which give, as it were, the tempo and rhythm of the emotions. In addition to the two sources mentioned, there is the extension of these means of emotional expression by the imitation of the sounds and movements in nature which man feels sympathetically to be the counterpart of his emotional states—of calm and turbulence, of peace and war, of love and hate, of attraction and repulsion, of benevolence and malignancy. And there is yet a further extension of the means of emotional expression—namely, by the suggestion of the supernatural, and the fear, awe, and rapture it inspires, by unusual melodic, harmonic, and instrumental combinations.

In programme music, I said, things are possible both in regard to matter and form which, in absolute music, would be inadmissible. This is



undoubtedly true. But let us also note the complementary truth that there are such things as subjects unsuitable for musical treatment, and that formlessness, or form ignoring the nature of the art, is intolerable in music. Subjects may be unsuitable for two reasons: Because they are beyond the expressional reach of music, or because they lie outside the range of art, which has its being in beauty. It is especially young composers still in the period of storm and stress who indulge in formlessness, and imagine that rhapsodic musical prose is an improvement on well-constructed musical verse. Such attempts are however nothing but negations of art. The young men of talent soon see the error of their ways; those that continue their evil courses are generally sterile natures pricked on by ambition to seek success in paths untrodden by genius. Whether you write programme or absolute music you cannot dispense with form. You need not follow the letter of classical form, but you must understand the spirit that generated and animates it. The style of music requires to be in the main verse, not prose. By all means let the verse be free and varied; but your music must be verse of some kind, for the nature of the art demands it. Now, what justifies me in making this assertion? On the one hand, all the lasting successes, and on the other hand, all the failures in musical literature.

Taking the term programme music in its widest and most general meaning, in the sense of expressive and descriptive music, we may say that its history is co-extensive with the history of music, that there was programme music from the earliest time that man attempted to express his feelings by the accents of speech and the emotional cries, and attempted to express his playfulness and his joy in life by the imitation of the sounds in nature. But it was long before music attained the power of doing this to a considerable extent and effectively. The early attempts at a more definite emotional expression were fragmentary and isolated, and the attempts at description childish. Indeed, the history of programme music in the more narrow sense of the term may be said to begin with the rise of monody,—that is, accompanied one-part vocal music—and the musical drama in the latter part of the 16th century, which is also the time of the development of instrumental music. The chief characteristic of the monodic movement was the striving after expression, a craving that could not be satisfied by mere beauty of harmoniousness. As to independent instrumental music, we have moreover to note that in it the striving after expressiveness was for some time less strong than in vocal music, and was for the most part subordinate to the pleasure derived from the play with sounds.

To avoid the danger of losing ourselves in a chaos of isolated facts, it may be helpful to group them into periods. I propose a grouping into six overlapping periods.

The first period, of the 16th century, is that of vocal programme music, and produced such descriptive pieces for voices alone as Jannequin's

'The Hunt,' 'The Song of the Birds,' 'The Battle,' 'The Cries of Paris,' and 'The Cackling of the Women.'

The second period, which extends from the latter part of the 16th to the beginning of the 18th century, opens with the Englishmen Byrd and Mundy, and ends with the German Kuhnau. It brings isolated and tentative cases, at first without exception crude and childish, and even later on mostly so—if not wholly, at least partially.

The third period, from the 17th to the middle of the 18th century, is that of the French lutenists and clavecinists, the masters of musical miniature *genre* and portrait painting, which culminated in François Couperin (Couperin le Grand). Here we meet with the first artistically satisfactory achievements in programme music.

The fourth period, entirely of the 18th century, is characterized by a more general striving after expressiveness in instrumental music, and a spreading of the cultivation of programme music. This is shown (1) in overtures, entr'actes, and incidental music to plays and operas, and the instrumental ritornelli and accompaniments of vocal compositions; (2) in melodrama, that is, instrumentally accompanied speech; and (3) in symphonies and sonatas.

The fifth period, which begins at the close of the 18th century, is that of programme music in the larger classical forms. Beethoven opens the period, and he is the principal inspirer of those that follow.

The sixth period, from about the fourth decade of the 19th century, is characterized by a wider scope of subjects, and departure from classical form. Berlioz, Liszt, and Wagner are the inspiring geniuses of this period.

As these periods overlap and are distinguished rather by character and tendency than by time, they might perhaps be more appropriately called schools. But whether we call them periods or schools, we ought to note in them, besides the overlapping, the various degrees of artistic value and the parts played by different nationalities. The value of the vocal programme music of the first period, and of the isolated and tentative examples of the second period, is almost entirely historical. In the programme music of the third period, that of the French lutenists and clavecinists, we have, on the other hand, at least as far as the clavecinists are concerned, finished artistic achievements. The fourth period is noteworthy rather for the pronounced programme tendency in instrumental music generally, than for independent works of the kind. The periods of achievement in independent programmatic works are the fifth and sixth—those in classical and non-classical form. In connection with these two periods of fully-developed programme music we have to be especially careful to note the overlapping; for the production of programme music in the classical forms continues to the present day undisturbed, although no doubt stimulated and influenced, by the production of programme music of another kind.

As to the activity of the different nationalities, the sensuous Italians keep aloof from programme music: the intellectual French cultivate it with predilection: and the sentimental Germans occupy an intermediate position. These are the three great musical nations of Europe, those with a long and continuous history. The Norwegians and Russians have only quite recently come to the front, and begun to attract attention and exercise influence. The English appear only fitfully, most effectively in the latter part of the 16th and 19th centuries. Slight as their co-operation was, three facts should not be overlooked: The contributions of the virginal composers of the 16th century; Purcell's programmatic tendencies in the latter part of the 17th century; and Sterndale Bennett's classical programme music of the 19th century. The youngest generation of our British composers show unmistakably a strong bias towards programme music.

As the great mass of the present-day music, whether vocal or instrumental, is programme music,—that is, music which is intended to mean something, and not merely to tickle our ears and to please our form-sense—we must make an effort to understand the problem or problems involved. A position of unintelligent negation does not do justice to the subject, and brings discredit on the would-be judge. *Tout comprendre c'est tout pardonner.* I am sure that a full understanding of the nature and capacities of music, and the reasonable aims of programme music, furnish a complete apology of the *genre*, and prove conclusively its legitimacy and right to exist. Even if we had to admit that there are more bad than good examples, we could do so without giving our case away. In fact, are not Beethoven's or Mendelssohn's examples alone enough to legitimize programme music? And have there not been before them some, and after them many, whose contributions to the same species of composition every fair-minded person must acknowledge to be valuable and even priceless? Moreover, this is not a question of choosing the one or the other. It is quite possible, indeed quite easy and natural, to combine a love of programme music with a love of what is called absolute music.

Professor Kruse's second Musical Festival—announced to be held at Queen's Hall on various dates during the present month—bids fair to be of an unusually interesting nature. Not the least attractive feature will be the first appearance in London of Dr. Coward's celebrated Sheffield Chorus of 300 voices. These splendid Sheffield singers will take part in Elgar's 'The Dream of Gerontius' and Beethoven's Choral Symphony, on Saturday afternoon, the 9th inst.; and in Parry's 'Blest Pair of Sirens' and Beethoven's Mass in D, on the evening of the 20th. Both these occasions will provide a feast of music in which London amateurs should be eager to share. The remaining five concerts of the Festival will be devoted mainly to orchestral music (100 performers) and concertos, played by Professor Johann Kruse (violin) and Mr. Mark Hambourg (pianoforte). The conductor will be—Felix Weingartner. May we be there to hear!

## Occasional Notes.

*He too is blest, whose outward eye  
The graceful lines of art may trace,  
While his free spirit, soaring high,  
Discerns the glorious from the base;  
Till out of dust his magic raise  
A home for prayer and love, and full harmonious praise,  
Where far away and high above,  
In maze on maze the tranced sight  
Strays, mindful of that heavenly love  
Which knows no end in depth or height,  
While the strong breath of Music seems  
To waft us ever on, soaring in blissful dreams.*

KEBLE.

The visit of Queen Alexandra to the Philharmonic Concert on the 2nd ult. was the first occasion for forty-four years that an English queen has thus honoured the veteran Society. During the lifetime of the Prince Consort it was the invariable custom of Queen Victoria to be present at one Philharmonic Concert during every season. Owing to the death of the Queen's mother, the Duchess of Kent, in 1861, no Royal visit was paid in that year; therefore the last occasion on which her late Majesty attended was on June 4, 1860, when the concert was held in the now defunct Hanover Square Rooms. Here is the programme of that royal music-making:—

BY COMMAND.



Under the immediate patronage of

**Her Majesty.**

His Royal Highness the Prince Consort.

Her Royal Highness the Duchess of Kent.

PHILHARMONIC SOCIETY.

Fourth Concert, Monday, June 4, 1860.

### Part I.

Sinfonia in A (Italian) ... *Mendelssohn.*  
Aria, "Ah, mon fils" (Le Prophète) *Meyerbeer.*  
Mademoiselle ARTÔT.  
Overture, "Ruler of the Spirits" ... *Weber.*

### Part II.

Sinfonia "Eroica" ... *Beethoven.*  
Recit. { "Giunse alfin" } (Le Nozze di Figaro)  
Aria { "Deh vieni, non tardar" } *Mozart.*  
Mademoiselle ARTÔT.  
Overture, "Ruy Blas" ... *Mendelssohn.*  
Conductor—PROFESSOR STERNDALÉ BENNETT,  
Mus.D.

It may not be without interest to reprint the criticism of Mr. J. W. Davison on this concert, as set forth in *The Times* of June 5, 1860:—

Her Majesty arrived about a quarter-past eight, accompanied by His Royal Highness the Prince Consort, His Majesty the King of the Belgians, the Princess Alice,

and the Princess Helena. The illustrious party occupied their usual places close underneath the orchestra, and were warmly greeted on their entry by the brilliant audience assembled in the Hanover Square Rooms. The brevity of the selection will not have escaped remark; but it is the custom when Her Majesty attends the Philharmonic Concerts to omit the concerto for a solo instrument, which at other times is invariably a feature of the programmes, and to limit the vocal music to a few pieces. This, however, is chiefly felt as a loss by habitual frequenters—the extra visitors being attracted to the Hanover Square Rooms almost exclusively by the hope of seeing the Royal party. Last night, however, the audience seemed more musically-inclined than is generally the case on such exceptional occasions, and were rewarded with one of the best concerts and one of the most admirable performances ever provided by the Philharmonic Society.

As soon as Her Majesty entered the room Professor Bennett gave a signal, and the band executed the National Anthem. Mendelssohn's symphony (an especial favourite at the Palace) was listened to with marked interest from end to end, and apparently as much enjoyed by strangers as by those to whom every phrase of it must have been familiar. A more faultless execution of this genial, spontaneous, and masterly composition has perhaps not been heard in England. The times of each movement were indicated with unerring judgment and precision; not a passage was hurried, and consequently not an instance of refined expression or delicate combination lost. The applause grew warmer and warmer after each successive movement of the symphony, and was as hearty and unrestrained at the conclusion of the irresistible *Presto*—in which the *saltarello* and *tarantella* are worked together in such spirit and ingenuity—as if there had been nothing to divert attention from the ordinary business of the evening. Beethoven's superb *Eroica*—although the first *allegro* might, with advantage, have been taken a shade quicker—was equally well played; the *scherso*, so often imperfectly rendered, being given (the difficult horn parts of the trio included) to absolute perfection, the pathetic slow movement (" *Marcia funebre sulla morte d'un Eroe*" ) as impressively as could have been wished, and the *finale*—in which invention and science appear to strive for victory, and both to come off triumphant—without a "hitch." The two overtures—splendid examples of the genius of their composers, in many respects so alike, in others so widely opposed—were scarcely less satisfactory, the *Ruler of the Spirits*, perhaps, bearing off the palm for irreproachably finished execution. The members of the band and their accomplished conductor, Professor Sterndale Bennett, were evidently determined to maintain the reputation of the Philharmonic Concerts; and assuredly such a performance as that we have briefly described was not calculated to diminish it.

The two vocal airs—so different and yet so expressive—were sung with the utmost feeling, and in a thoroughly artistic style by Mademoiselle Artôt—her first, but, it is to be hoped, not her last appearance this season.

The Royal Party remained to the end of the concert, and as they rose to depart the audience again gave them a loyal greeting, and the National Anthem was again struck up by the orchestra.

While on the subject of Philharmonic Concerts we may refer to the fact that fifty years have come and gone since the Society introduced to an English audience Schumann's Symphony in B flat, a work performed at the first concert of the present season, though the programme-book made no mention of this jubilee fact. It was at a 'command' concert—June 5, 1854, at which Queen Victoria and the Prince Consort were present—that Schumann's genial work was first heard in England, Costa then being the conductor of the Society. How did the leading critics

receive the Symphony? The question may well be asked. This is what Mr. J. W. Davison thought of it:—

The only novelty was Herr Schumann's Symphony in B flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it.—*The Musical World*, June 10, 1854.

Mr. Chorley appears to have been as strenuous an anti-Schumannite as his colleague of *The Times* and of the *Musical World*. This is what the critic of the *Athenæum* said:—

This Symphony by Dr. Schumann is considered by his German admirers to be his most reasonable orchestral work; and is the one described in some detail in the *Athenæum* [No. 1312], when an attempt was made to class the new writers of what is now called music, in Mozart's, Beethoven's, Mendelssohn's kingdom. We have nothing to add to the character of it already given as a piece of head work,—robust in places, but in places, also, very ugly, and throughout crude in colour and thick in texture. Here, we imagine, it may never be wanted again; and are glad to have the matter set at rest.

In the earlier criticism referred to in the above extract, Mr. Chorley characterized the Symphony as 'dullness laid upon dullness.' The Philharmonic directors evidently took these two criticisms very seriously to heart, as the work did not again find a place in their programmes until twenty-one years later. In the meantime it had been played no fewer than twelve times—twice in one month, March, 1860—at the Crystal Palace Saturday Concerts, under the direction of Sir (then Mr.) August Manns, who probably, in addition, conducted it at some of the daily concerts given at Sydenham. The Symphony has now been performed five times by the Philharmonic Society. We give the dates and the names of the conductors:—June 5, 1854, for the first time in England (Costa); April 26, 1875 (Cusins); May 26, 1881 (Cusins); March 8, 1899 (Mackenzie); and March 2, 1904 (Cowen).

At the monthly meeting of the Madrigal Society, held at the Holborn Restaurant on the 17th ult.,—one of those very enjoyable functions that have been going on for 163 years—the following interesting programme was performed:—

How still and peaceful ... ..	<i>Type</i>
(In memory of a deceased member.)	
Cry aloud, and shout ... ..	<i>Croft</i>
The Lady Oriana ... ..	<i>Wilbye</i>
Dainty fine bird ... ..	<i>Gibbons</i>
Sister, awake ... ..	<i>Bateson</i>
Sweet Philomel, cease thou ... ..	<i>Ward</i>
Hard by a crystal fountain ... ..	<i>Croce</i>
Dry be that tear ... ..	<i>Torrance</i>

(The Society's Prize Madrigal, 1903.)

Lady, when I behold ... ..	<i>Wilbye</i>
Sweet Philomela ... ..	<i>Harves</i>
When Thoralis delights ... ..	<i>Weelkes</i>
O sleep, fond fancy ... ..	<i>Benet</i>
So saith my fair ... ..	<i>Marenzio</i>
The Waits ... ..	<i>Saville</i>

The Lord Chief Justice (Lord Alverstone), President of the Society, presided over this feast of song in his usual genial manner; Sir Frederick Bridge conducted the first part of the programme, and Dr. G. F. Huntley the second part; and Mr. Oscar W. Street, in the unavoidable absence of his father, Mr. J. Edward Street, discharged the duties of Secretary with that courtesy and hospitality which have so long been a tradition in his family. The attendance was one of the largest in the history of the Society.

The doyen of the musical profession, Manuel Garcia, celebrated his ninety-ninth birthday on the 17th ult., St. Patrick's Day, when he was the recipient of many congratulations upon his entry into his hundredth year. The very veteran professor is however still two years short of the age attained by Cervetto, the violoncellist (whose real name was Giacomo Bassevi), born 1682, died, in London, 1783; but he has considerably exceeded the age of Sir George Smart, who was nearly ninety-three at his death in 1867. Dr. Child, organist of St. George's Chapel, Windsor, lived to be ninety, or ninety-one. Through the kindness of Mr. Burnham Horner we are enabled to give a portrait, dated 1827, of Mr. Garcia's *father*—Manuel del-Popolo-Vicente Garcia—and, moreover, the father of Madame Malibran and Madame Viardot-Garcia.



MANUEL DEL-POPOLO-VICENTE GARCIA (1775—1832).  
FATHER OF THE NONOGENARIAN PROFESSOR.

(From a drawing kindly lent by Mr. Burnham Horner.)

This, the elder Garcia and the founder of the family, was a very remarkable man—excelling in the rôles of composer, singer, actor, and conductor. His vocal abilities may be judged by the fact that Rossini wrote the part of *Almaviva*, in 'Il Barbiere,' specially for him. Fétis says that he composed no fewer than seventeen Spanish, nineteen Italian, and seven French operas! He had many distinguished pupils. One of them was his son, Manuel, long resident in London, who has just entered his centenary year. It must not be forgotten that Manuel Garcia the *younger*—although he is ninety-nine—had a very celebrated pupil in the person of Jenny Lind. Who will deny that the Garcias are a wonderful family?

In the previous note, mention is made of Cervetto who attained to the age of 101. He was not only one of the earliest violoncello players in this country, but a man of humour. A story is told of him to the effect that, on one occasion, Garrick, in acting the part of a drunken man, finished up by throwing himself into a chair. At this moment, while the house was quite still, Cervetto gave a loud and

long yawn, whereupon Garrick jumped up and, advancing to the footlights, angrily asked the yawning 'cellist what he meant. 'I beg your pardon,' immediately replied Cervetto, 'but I always gape when I am particularly enjoying myself.'

The recent examination for Free Open Scholarships at the Royal College of Music furnishes some interesting results, which we have pleasure in placing before our readers. The number of candidates who entered for the preliminary examination was 336. By disqualification, illness, &c., this number was reduced to 292, who were examined by Honorary Local Examiners at 70 centres. This weeding-out process left the respectable number of 117, further reduced, by 5 withdrawals, to 112, who presented themselves for the final test in London. Through the courtesy of the Registrar of the Royal College of Music we are enabled to give an analysis of the selected 112. Here it is, from the sex and subject point of view:—

	Female.	Male.	Total.
Singing ... ..	44	14	58
Pianoforte ... ..	16	2	18
Violin ... ..	12	2	14
Violoncello ... ..	1	4	5
Organ ... ..	0	6	6
Harp ... ..	4	0	4
Wind ... ..	not offered.	6	6
Composition ... ..	0	1	1
	<u>77</u>	<u>35</u>	<u>112</u>

*Place aux dames* is clearly demonstrated by the foregoing statistics in the proportion of more than two to one! Considering the number of would-be singers—fifty-eight as against eighteen pianists and fourteen violinists—one would think that there should be no cause for anxiety about the supply of English songsters, especially of the fair sex. But what about *composition*, with its solitary competitor among the selected 112? Are our budding musicians beginning to realize the truth of the saying *Omnia non pariter rerum omnibus apta*?

The following are the names of the successful candidates for the Open Scholarships:—

*Composition*: Julius A. G. Harrison, Stourport. *Pianoforte*: Edgar D. Macgregor, Beckenham. *Singing*: Agnes M. Coates, London; Robert P. Chignell, Worcester; Eva M. Brown, London (who resigns the emoluments of the Scholarship and receives the title of Honorary Scholar); and Dorothy L. Purser, London. *Organ*: Marmaduke P. Conway, Eastbourne. *Violin*: Mary S. Harrison, London; and Thomas Peatfield, Putney. *Violoncello*: Frederic G. Parkington, Clacton-on-Sea. *Harp*: Edith Scruby, London. *Clarinet*: Clifford Foster, Huddersfield; and Cecil Mangen, London. *Bassoon*: William H. Foote, London; *Horn*: Ernest A. Button, Bedford.

The subject of Folk-songs has been so much under discussion lately that a certain appropriateness is attached to our music pages in the present issue. 'Early one morning,' the English Folk-song which Mr. Thomas F. Dunhill has arranged as a four-part song, is at least one hundred years old. The words, entitled 'The Maid's Lamentation,' appeared in 'The Songster's Magazine,' circa 1804, and in a collection entitled 'Sleepy Davy's Garland.' As in the case of so many of these old ditties, the words have been modernized; but the subject of the song is always the same—a damsel's complaint for the loss of her lover, in 'The Songster's Magazine' the occupation of the inconstant swain being given as 'a gentle shepherd.' The music is traditional. William Chappell thought that he was the first to print it



in his 'National English Airs' (1838), and afterwards in his 'Popular Music of the Olden Time.' But Chappell was, at least, forestalled by Thomas Moore, who included the tune in Part VI. of his 'Selection of Popular National Airs,' dished up by Bishop and issued at the end of 1827 or the beginning of 1828. 'Old English' is the designation given to the melody by Moore, who wrote words for it which begin 'Hope comes again.' In regard to the tune, Chappell says that it bears relationship to a hornpipe that was formerly played at the theatres. He remarks upon its great popularity in association with the words 'Early one morning,' a popularity which has fully justified its inclusion in most collections of English songs since Chappell's day. The technical construction of the tune is simple enough. Except in bars 3 and 7, the melodic intervals are either those of the tonic and dominant chords or else are formed by consecutive notes of the scale. It all seems so easy, but —

The University of Oxford has honoured one of Oxford's most esteemed citizens, by conferring the degree of Master of Arts, *honoris causa*, upon Councillor Thomas William Taphouse, in acknowledgment, and rightly so, of his researches into early English music, and the valuable services he has rendered to the art. The ceremony took place in a Convocation held on the 15th ult., at which the Principal of Brasenose, a Pro-Vice-Chancellor, presided. The following, from the *Oxford Times* of the 19th ult., gives the substance of the speech delivered by the Public Orator (the Rev. the Rector of Lincoln College) in presenting Mr. Taphouse for his degree:—

The Public Orator introduced him as a respected and experienced City Councillor, who had for many years been entrusted with the care of the municipal buildings. But these were not the sole grounds on which the Orator deemed him worthy of this honour. He remembered how Quintilian, quoting the words of Plato, declared that 'music' (in the full Greek use of the word) was a necessity for one who undertook civic functions: and he felt that Mr. Taphouse had abundantly realised this necessity, though it could not be said that he was the servant of only one of the Muses! For endowed as he was with a delicate sense of eye and ear alike, he had shown remarkably clear powers of criticism both in painting and in music. The speaker then touched upon the precarious existence of paintings, so many masterpieces having been lost to the world. And the fate of musical compositions was even more uncertain. Some were only born to die; and many fell into undeserved oblivion, hidden away amid the rubbish of libraries and perhaps making the lining of a mouse's nest! It was greatly to Mr. Taphouse's honour that, with a true musician's enthusiasm, he had made a splendid collection of books bearing on the history of music, that he had spared neither time nor trouble in restoring to the light of day not a few lost compositions, and in cataloguing and indexing a mass of material in various public libraries. Besides this, Mr. Taphouse had made a wonderful museum of musical instruments of many ages, and the Orator thought that Apollo himself, and Mercury, the inventor of the lyre, might well look with amazement on such a manifold progeny. He felt that another great claim that Mr. Taphouse had on the honour about to be conferred on him was his large-hearted unselfishness in opening the stores of his knowledge and affording the readiest assistance to all those fellow-workers who were interested in music.

All perfectly true and admirably stated. The degree was then formally conferred amid cordial applause. Not a few readers of THE MUSICAL TIMES will join us in heartily congratulating Mr. Taphouse upon an honour as rare as it is thoroughly well-deserved. We hope soon to give an account of his valuable musical library.

*The Church Music Review* (New York) for March makes the following references to the first performance of 'The Apostles' in America:—

Edward Elgar's latest work was performed for the first time in America at Carnegie Hall, N.Y., on the 9th February, by the New York Oratorio Society, under the direction of Frank Damrosch. The occasion was a remarkable one, for 'The Apostles' had had but one other public performance, and that was in October last at the English Festival for which it was composed. It is no doubt owing to the enthusiasm aroused by 'Gerontius' that the later work of Dr. Elgar was given in America at such an early date—even before the full score was out of the printer's hands.

Music lovers are indebted to Mr. Damrosch for the production of this colossal work and its excellent performance. The soloists were chosen with especial reference to the character of the music allotted to them. The difficulties of the choruses seemed as nothing, so thoroughly had the singers been prepared. . . . Mr. Damrosch conducted in a masterly manner, and his reading of the score was closely followed by many conductors from other cities who had come to hear Elgar's masterpiece.

A second performance of the oratorio was announced to be given on the 24th ult. at New York.

Musical critics are such a hard-worked body of scribes that any method put forward for the amelioration of their condition in this respect is worthy of all consideration and publicity. The latest thing in the way of a labour-saving appliance—and the mechanical writing of 'copy' is, at times, laborious—comes from the land o' cakes. We have before us a newspaper cutting of the report of a concert given north of the Tweed which thus editorially begins: 'Our Musical Critic [Please, Mr. Printer, be sure you put in the caps.] has handed us his programme, from which we cull the following marginal notes.' To reprint all these 'culled notes'—almost enough to make a symphony—would occupy too much space in THE MUSICAL TIMES, but we may give a few specimens in order to show how the new method may be worked:—

Orchestra timid in opening; chorus attack fair, tone good, and in tune.

Horn not in tune.

Beyond criticism; horn and oboe play with fine effect here.

String basses good in scales.

Very dramatic. . . . chorus not together on pp. stacc. notes.

Opens out nicely, but rather loud; swells well done.

Alto soloist very plaintive, just the correct thing.

Clarinet opens nicely, wants larger orchestra to bring out the full effects.

Male choir good; flute effective; dim. well done.

Fine effect by muted strings; clarinet in too soon; nice entry of all male voices; orchestra too loud at letter A, at letter B accompaniment very chaste; chorus singing well, but rather loud—very difficult music to perform, although it looks easy.

And so on. At the end of these ejaculatory specimens of musical criticism the performance is summed up in these words: 'The work is a very difficult one for the strings, and received great assistance from Miss — at the piano. The wind part, which was short in the Orchestra, received valuable assistance from Mr. — at the harmonium.' There, gentlemen of the music-critic fraternity, you see how it can be done! No more late hours, no construction of sentences, no, — but now you know.

A London newspaper, which shall be nameless, has recently issued a Musical Supplement. In one of its articles, of which Mr. Randegger forms the subject, we are informed that 'Correspondents want him to be at their beck and call to test their voices and give I got into the habit of accompanying early in my career opinions, regardless of his engagements.' This information, certainly not of a very luminous nature, is on a par with a statement attributed to Mr. Henry R. Bird, who, in the course of an interview, is made to say: 'Amongst violinists, I include Joachim and Lady Hallé when articulated pupil to an organist in Westminster. Prodigious!'

The Rev. Canon Rivington, Vicar of St. Mary's, Warwick, and formerly a curate of Tewkesbury Abbey, sends us the following interesting information concerning the Milton organ, of which we gave a photograph in our last issue (p. 158) as one of the illustrations in the article on Tewkesbury Abbey:—

After the organ was removed from the screen across the Abbey—in which position the famous Dr. S. S. Wesley had played upon it—it was first set up on the north side of the nave in the aisle. The Abbey, at that time being under restoration, was divided into two by a hoarding which reached from the ground to the roof of the church. The choir was restored first, and then the organ was placed against the south wall of the south transept. When the choir stalls were to be set in their place, across the entrance to the north and south transepts from the

choir, the organ had to be again moved to a more suitable position. Mr. Thomas Collins, the well-known builder at Tewkesbury, now passed away, moved the organ bodily across the Abbey from the south transept wall to its *then* position just above the north choir stalls. It was most cleverly done by means of screw jacks, a wonderful feat on the part of Mr. Collins. I remember seeing the organ at rest in the very centre of the choir, all crooked as regards its position, like a piece of furniture which had been moved to be dusted!

A Yorkshire correspondent writes:—

I am rapidly forming an ornamental base to my library, of successive volumes of THE MUSICAL TIMES (from the year 1877) in their distinctly chaste bindings, which give the room the character of a 'brown study.'

We trust however that our correspondent will not experience the mental conditions expressed in Congreve's lines—

Invention flags, his brain grows muddy,  
And black despair succeeds brown study.

But that would be impossible in his case.

Public attention has been called to the subject of 'the garments of praise' suitable for lady members of church choirs, and a correspondent suggests that, in regard to headgear, each fair singer should don a Tam O'Chanter.

## Church and Organ Music.

WESLEY'S 'WILDERNESS.'

(Continued from page 172.)

The quartet ('For in the wilderness shall waters break out, and streams in the desert') underwent several important changes. To what extent Wesley improved this section of his work may be gathered from the following example, forming the accompaniment to the opening bars:—

Ex. 1. (Organ part only.)

Choir Diapasons.

Swell Reeds.

G.O.

Choir.

Choir.

SOPRANO. for.

G.O.

For in the wil-derness shall waters break out, and streams in the des-ert.

&c.

At (complete) bar 24 it will be observed that Wesley originally wrote the first three soprano notes a fourth higher than as now printed. At bar 33, the entry of all the voices in chorus,—though not so indicated in the MS.—the tenor kept strictly in thirds with the bass for seven bars, and, in so doing, formed a study in thirds proceeding in contrary motion. The last two bars of the voice parts stand thus in the autograph—



No material alteration occurs in the succeeding interlude, except that the change from 'Full swell' to 'Great' is not indicated until bar 72, as shown in the subjoined example—

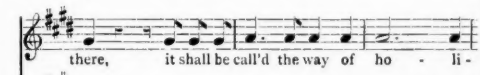
G.O.



(ALTOS, TENORS AND BASSES.)

*Ad lib. for.* And a high-way shall be

Full Organ.



(S.A.T.B.)

But the re-deem-ed shall . . . walk there.



Diaps. G.O. and Swell Reeds.



The above extract includes the most important change made by Wesley in the whole anthem, an alteration that has created one of the most beautiful and poetically-inspired things in music. Note the wonderful contrast—made by this alteration—between the passage 'The unclean shall not pass over it,' assigned to the lower voices singing in *chorus*, and the ethereal strain 'But the redeemed shall walk there,' sung *soli* by the upper voices. This happy afterthought speaks for itself; but attention may be called to the absence of the pauses in the '*Recit. ad lib.*,' and that the movement was originally one bar shorter than it is now. The autograph bears evidence of some penknife erasures in the voice parts of the last three bars of the movement. The rather curious stop-registration, 'Swell, sesquialtera,' is, of course, a part of the afterthought. In the Leeds copy (1840) the notes of the last two bars are halved in value, crotchets for minims, &c., and no *ritard.* is indicated.

(To be continued.)

#### THE EASTER HYMN—AN EARLY WESLEYAN VERSION.

The tune associated with the Easter Hymn does not appear in present-day hymnals in its original form. During the two hundred years of its existence it has undergone various changes, as indeed have all the old tunes. In our issue of April, 1898, we reprinted the tune as it first appeared (anonymously) in 'Lyra Davidica,' a collection published in 1708. How soon this time-honoured melody got into general use is a matter of conjecture; but we find it in the earliest collection of hymn-tunes issued, in 1742, by John Wesley, a 12mo publication entitled:—

A | COLLECTION | OF | TUNES, | set to music, | as they are commonly sung at the | FOUNDRY.

London :

Printed by A. Pearson, and sold by | T. Harris, at the *Looking-Glass and Bible*, | on *London-Bridge*; T. Trye, at *Gray's-Inn- | -Gate*, *Holborn*, and at the *Foundry*, near *Upper- | Moorfields*. MDCCLII.

The Foundry mentioned in the title-page was situated in Moorfields. It had been used by the Government for a number of years for the casting of cannon. In 1716, while the guns captured by the Duke of Marlborough in his French wars were being recast, a terrible explosion occurred which blew off the roof and killed several of the workmen. The place was consequently abandoned and the works removed to Woolwich. The Foundry, as Wesley called it, remained in ruins till the year 1739, when John Wesley preached there for the first time. He then bought the place and adapted it for the purposes of his services at a cost of £800. On July 23, 1740, he writes in his journal: 'Our little company met at the Foundry instead of Fetter-lane.' Here he produced the above scarce little book of thirty-six pages, the pioneer of Wesleyan Methodist psalmody. It contained forty-two tunes: it was sold at the popular price of sixpence—an early instance of cheap music. The melody only of each tune is printed, with a verse of a hymn interlined. From this book we give in facsimile the Easter Hymn as it therein appears, named 'Salisbury.'

The heading, 'Vol. 1, Page 209,' refers to the 'Hymns and Sacred Poems' published by John and Charles Wesley in 1739 and 1740—books of special interest, as they contain the first printed hymns written by Charles Wesley. The number and the character of the printer's errors in this Foundry collection of tunes point to the probability of the book having been issued without the personal supervision of John Wesley, who was very particular as to the accuracy of his publications.

Turning to the Easter Hymn as it appears in the facsimile below, there can be no doubt that the first minim in line 2 should be E, not G. As to the actual variants from the original of 1708, the differences occur in bar 2—in which the melody is quite altered—and in the last two bars of the tune. The latter 'improvement'

**Salisbury Tune. Vol. 1. Page 209.**

Christ the Lord, is ris'n to Day, Hal—le—

—lu—jah, Sons of Men and Angels say, Hal—le—lu—jah. Raise your Joys and

Triumphs high, Hal—le—lu—jah. Sing ye

Heav'ns, and Earth re—ply, Hal—le—lu—jah

not only causes the tune to end on the upper D,—instead of the lower, as in the original version—but it introduces a semiquaver group of notes, difficult even for a Foundry congregation to sing with the requisite clearness. However, there they are, 'for better, for worse.' At some future time we may make further reference to this, the first tune-book of the Wesleys'.

**CATHEDRAL AND PARISH CHURCH MUSICAL SERVICES.**

At the concluding special musical service of the season held in the nave of Gloucester Cathedral on the 3rd ult., Mr. A. Herbert Brewer's Biblical scene 'Emmaus' was sung, under the composer's direction, by a chorus of 177 voices accompanied by the organ and an orchestra of strings and drums. An immense congregation, estimated at 4,000 people, was present at this, the 166th of these enjoyable services—a sure test of their continued popularity. Inaugurated more than twenty-five years ago by Dr. Harford Lloyd, they have continued to flourish under the successive organistships of Mr. Lee Williams and Mr. Herbert Brewer. The good seed thus sown bears good fruit. For example, the vicar of Chesterton, near Cambridge (the Rev. Norman W. Shelton), a former precentor of Gloucester Cathedral, started similar services in his parish church, the fifth taking place on February 18. In sending us the service-paper—which is headed 'The congregation are asked to join heartily in the hymns'—Mr. Shelton writes:—

These services have been much appreciated in this important suburban parish, and the fine old church on Thursday was filled with a very large congregation. The lady soloist, Miss Jessie Wood, sang 'Hear my prayer' and 'Hear ye, Israel,' with devotional power

and artistic success. The chorus did well; and the congregational singing of the hymn 'All people that on earth do dwell' was impressive. Mr. Kerridge, of Corpus College, presided at the organ with masterly ability.

Such devotionally-conducted services as these, be they held in cathedral or parish church,—services in which the people are enjoined to participate—deserve all publicity and every encouragement.

Mr. William Cowan, one of the authors of 'The Music of the Church Hymnary,' writes:—'In reference to the communication in THE MUSICAL TIMES for March, p. 173, on the subject of the tune "Howard," I think there is little doubt that Mr. Grattan Flood is confusing two tunes of the same name. The *Sequel* to Weyman's *Melodia Sacra* contains a tune named "Howard's," headed "composed by Mrs. Cuthbert." This, I presume, is the tune referred to by Mr. Flood as having been composed by Miss Howard in 1807; but it is totally different from the "Howard" which has been long in use in Scotland as a psalm-tune, and which is the subject of the statement quoted by Mr. Flood from "The Music of the Church Hymnary."

The Annual Report of the Choir Benevolent Fund recently issued sufficiently indicates the continued prosperity of the Society, owing largely to the able administration of its affairs. It is to be hoped however that the circular letter addressed by the Secretary to the Deans of Cathedrals throughout the country, appealing for an Annual Offertory on behalf of the Fund, will yet receive more consideration than has apparently resulted at present, for the Fund is one certainly deserving of every support from all who are interested in the proper rendering of the beautiful musical services of our Cathedrals.

The council of the Royal College of Organists have provisionally fixed June 1 (Wednesday) as the date for the opening ceremony at the new college building at Kensington Gore. Progress is being made in the construction of the new large three-manual organ for the examinations, &c., which will take place from time to time in the new location of the College.

Mr. H. Millington, organist of the Parish Church, Trowbridge, has been the gratified recipient of a congratulatory address upon having attained the fortieth anniversary of his appointment. In reply thereto, Mr. Millington said that he had served under six rectors, and that he had had experience of no fewer than thirty-seven curates during the tenure of his organistship.

The Hampstead Nonconformist Choir Union held their fourth annual festival in Lyndhurst Road Church, Hampstead, on the 16th ult., when Spohr's 'Last Judgment' and Gounod's 'Out of darkness' were performed by a choir of 150 voices. The rendering of the music showed a marked improvement upon former efforts, especially in the all-important matter of expression, the light and shade effects being commendable features of the singing of the choir. The soloists were Miss Florence Holderness, Miss Lucie Johnstone, Mr. Henry Holyoake, and Mr. Arthur Barlow. Mr. G. Dorrington Cunningham was at the organ, and Mr. J. Douglas Macey again proved his fitness for the responsible duties of conductor.

A performance of Maunder's 'Olivet to Calvary' (probably the first) was given at the Parish Church, Leytonstone, on the 18th ult., under the direction of Mr. E. Cuthbert Nunn. The cantata was announced to be repeated on the 25th ult. and on Good Friday. The work was also to be performed at St. Andrew's Church, Pittsburgh, U.S.A., on the 20th ult.; at the Congregational Church, Blackheath, on the 23rd; at St. George's Church, Barnsley, and the Fulwood Wesleyan Church, Sheffield, on Palm Sunday evening; also at Holy Trinity, Lee, on the 29th ult., and at numerous other churches.



Spohr's 'Calvary' was performed at St. Gabriel's Church, Warwick Square, Pimlico, on Sunday afternoon, the 20th ult., by a choir and orchestra of 150 performers, under the direction of the organist and choirmaster of the church, Mr. Douglas Smith.

The Hymn of the Passion (*Pange lingua*) composed by the Rev. J. Baden Powell was sung at a special service held in St. Paul's Church, Knightsbridge, on the 22nd ult.

## ORGAN RECITALS.

Mr. W. Prendergast, Winchester Cathedral.—Allegro in B flat, *Stanley*.

Mr. Reginald Goss-Custard, St. Margaret's, Westminster.—Fantasia in F, *John E. West*.

Mr. W. E. Belcher, Owens College, Manchester.—Elegy in B flat minor, *Silas*.

Mr. Franklyn Mountford, St. James's Church, Handsworth.—Andante religioso (Preghiera), *Granville Bantock*.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Fantasia rustique, *Wolstenholme*.

Mr. F. Dewberry, Guildhall, Cambridge.—March in E flat, *Haydn*.

Mr. H. Noble Pottle, St. John's Church, Wimborne.—Grand solemn march, *Smart*.

Mr. W. Mullineux, St. Paul's, Standishgate, Wigan.—Fantasia on 'O Sanctissima', *Lux*.

Mr. George R. Ceiley, St. Andrew's, Muswell Hill.—Fantasia in C, *Tours*.

Mr. J. L. Smith, St. George's Presbyterian Church, Monkwearmouth.—Communion, *Grisson*.

Mr. Fred Gostelow, Cranbrook Road Baptist Church, Ilford.—Scherzo symphonique, *Guilman*.

Miss Olwen Rowlands, Twrgwyn Chapel.—Concerto in F, *Handel*.

Mr. H. Matthias Turton, St. Aidan's Church, Leeds.—Fugue in C minor, *J. M. W. Young*.

Mr. H. A. Hawkins, St. Paul's Church, Southampton.—Finale in B flat, *Wolstenholme*.

Mr. Edward N. Ireland, Emmanuel Church, Nottingham.—Intermezzo, *Hollins*.

Mr. M. B. Kidd, Parish Church, Forfar.—Prayer and Cradle Song, *Guilman*.

Mr. C. Milton-Bill, Holy Trinity Church, Gosport.—Jubilant March, *Stainer*.

Dr. Rowland Winn, St. Michael and All Angels', Smethwick.—Toccata, *Dubois*.

Mr. William Reed, Chalmers Church, Quebec.—Canon in B minor, *Schumann*.

Mr. Alfred Hollins, George Street Chapel, Burton-on-Trent.—Spring Song (new), *Hollins*.

Mr. Henry Maxfield, St. John the Evangelist's, Altrincham.—Sonata Pontificale, *Lemmens*.

Mr. John Nankivell, Parish Church, Nailsworth.—Organ Sonata in C minor, *Guilman*.

Mr. R. E. Parker, Parish Church, Wilmslow.—Introduction and Fugue in G, *Merkel*.

Mr. H. E. Mackinlay, St. Lawrence Jewry.—Prelude in C minor, *Prout*.

Mr. F. Handel Woodward, St. Paul's, Heaton Moor.—Offertoire in B minor, *Faullkes*.

Mr. H. Matthias Turton, Coliseum, Leeds.—Concert Fugue in G, *Krebs*.

Mr. Alfred E. Floyd, Llangollen Parish Church.—Flute Concerto, *Rink*.

Mr. Leonard C. F. Robson, Ilford Congregational Church.—Toccata in A, *Henry Purcell*.

Mr. J. Barratt, Johnstone Parish Church.—Andante con moto in E, *Guilman*.

Miss Agnes Comerford, St. Lawrence Jewry.—Finale in D, *Lemmens*.

Mr. R. H. Randall, St. Nicholas, Longparish.—Rondo, *Hollins*.

Mr. James Tomlinson, St. Paul's Church, Fairhaven (opening of the new organ built by Mr. Henry Ainscough, of Preston).—Meditation and Toccata, *D'Ervy*.

Mr. T. Westlake Morgan, Jerusalem Congregational Chapel, Blaenau Ffestiniog (inauguration of new organ).—Fantasia on 'Caersalem', *W. A. Roberts*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Percy Baker, St. Matthew's Parish Church, Upper Clapton.

Mr. R. P. Collings, St. Barnabas Church, Acton Vale.

Mr. Maurice E. Cooke, Parish Church, Mirfield, Yorkshire.

Mr. J. E. Davis, St. Benet's Welsh Church, Queen Victoria Street.

Mr. A. J. Kenningham, Holy Trinity Church, Lincoln's Inn Fields.

Mr. J. Alan McGill, United Free Church, Callander (inadvertently given last month as Ballater).

Mr. Ernest H. Minnion, St. Peter's Church, Clapham.

Mr. Franklyn Mountford, Parish Church, Harborne, Birmingham.

Mr. E. Beck Slinn, St. Mary's Church, Berkeley Square.

Mr. W. Hedley Staniland, Denmark Place Baptist Church, Camberwell.

Miss Edith Stothert, St. John's Church, Chelmsford.

## THE ELGAR FESTIVAL.

A triumph for English music! In these words may be summed up the unique event which stirred musical London on the 14th, 15th, and 16th ult. Who could have ventured to prophesy a few years ago that an English composer's music would draw crowded and brilliant audiences to Covent Garden Theatre on three consecutive evenings? Not Dr. Elgar's firmest friends, not even the staunchest champions of his genius would have dared to think the time so near when the Metropolis of the British Empire would pay him this great, this unprecedented homage. The event—unique, let it be noted—was more than a local celebration. From all parts of the country visitors flocked to do honour to England's foremost composer, and their Majesties the King and Queen by their presence gave expression to that pride which Englishmen the world over must feel in their great compatriot.

'The Dream of Gerontius' was performed on the first day (the 14th ult.). The orchestra (100 players) and choir (275 voices) were the well-drilled organization from Manchester associated with Dr. Richter, who conducted with sympathetic intuitiveness and consummate mastery. As 'The Dream of Gerontius' proceeded however it became evident that, in placing the whole force of executants upon the stage, a grave error of judgment had been committed. The chorus were seated so far back that the voices always sounded muffled, and nothing like a real *fortissimo* was ever heard. Those who do not know the brilliancy of Dr. Elgar's choral writing nor the splendid sonority of his *tutti* under favourable conditions, could not possibly get a satisfactory idea from the performances at Covent Garden. Even the orchestra sounded ineffective, though no composer has ever written more effectively for instruments than Elgar. That in spite of such a serious drawback the music made its usual powerful impression, testifies to its great qualities. Chorus and orchestra were absolute masters of their difficult parts, and sang and played with that surety and precision, and that thorough understanding, which are the result of intelligent and most thorough training allied to an ardent enthusiasm for the music which is being interpreted. The soloists, Madame Kirkby Lunn, Mr. John Coates and Mr. Ffrangcon-Davies, were excellent. Mr. Coates as *Gerontius* especially showed a further advance towards perfection.

There is no need to go into further details in commenting upon this work which, since the Düsseldorf performances of December, 1901, and May, 1902, has become the most discussed choral composition of modern times.

'The Apostles' filled the programme of the second day. The work was new to London, but in spite of the acoustic

drawbacks already mentioned, it scored an emphatic success. The composer was called twice at the conclusion of the performance, amid demonstrations of genuine enthusiasm. We ventured to prophesy after the production at the Birmingham Festival that this great work had come to stay. After the Covent Garden performance we repeat that prophesy. 'The Apostles' is a stronger, more original, and more impressive work even than 'Gerontius.' But its subtle beauties of expression and technique cannot be made evident to every music lover by a single performance, nor by a perfunctory perusal of the vocal score. A work in which every page is original does not disclose its beauties to the casual listener. The greater the music, the greater must be the effort of the listener to gauge its depths, understand its meaning, and appreciate its beauties. Edward Elgar is a poet and a visionary, and to feel his poetry and interpret his visions it behoves the listener to make some effort to climb the spiritual heights whereon great thinkers dwell and weave their wondrous dreams.

The performance of 'The Apostles' was of great excellence, if we except the limitations placed upon the chorus by circumstances beyond their control. Dr. Richter conducted with rare authority and dignity, and gave a broad and poetic reading of the work. The soloists were Miss Agnes Nicholls, whose beautiful, pure voice and sympathetic style made her an almost ideal representative of the *The Angel* and of *Mary*, Madame Kirkby Lunn (*Mary Magdalene*), Messrs. John Coates (*John*), Kennerley Rumford (*Peter*), Andrew Black (*Judas*), and Ffrangcon-Davies (*Jesus*). These gentlemen repeated their Birmingham successes; Mr. Black especially gave the great scene of *Judas's* remorse with intense feeling. Madame Kirkby Lunn sang well as *Mary Magdalene* and like the accomplished artist that she is.

The programme of the third and last evening was as follows:—

#### PART I.

OVERTURE ... 'Froissart' ... Op. 19  
SELECTION from 'Caractacus' ... Op. 35

Madame SUZANNE ADAMS

Mr. LLOYD CHANDOS and Mr. CHARLES CLARK.

VARIATIONS ON AN ORIGINAL THEME FOR

ORCHESTRA ... Op. 36

#### PART II.

NEW OVERTURE 'In the South' Op. 50

(First Time of Performance).

CONDUCTED BY THE COMPOSER.

'SEA-PICTURES' ... Op. 37

Madame CLARA BUTT.

OVERTURE ... 'Cockaigne' ... Op. 40

MILITARY MARCHES

'Pomp and Circumstance' (a. No. 2 in A minor) Op. 39  
(b. No. 1 in D major)

Passing rapidly over such well-known pieces as the beautiful and strikingly original 'Variations,' the lovely 'Sea-Pictures,' the brilliant 'Cockaigne' Overture, and the popular Military Marches, we must pause for a few moments over the rarely heard 'Froissart' Overture, the earliest work of the composer played at the Festival. The Overture was produced at the Worcester Festival of 1890 at the suggestion of the late Dr. Done, then Cathedral organist, who thought that he ought to 'give our local man a chance.' It is a light, brilliant, and beautifully scored composition, brimful of bright ideas which here and there foreshadow the idiosyncrasies of a later day. The 'Froissart' Overture has the

great advantages of clearness and straightforwardness, and it boasts of a spirited, convincing *Coda*. It may be safely assumed that it will frequently be heard in the future now it has been revived under such auspicious circumstances.

The new Overture, 'In the South,' is a treasure amongst recent additions to orchestral music. It was conceived on a glorious Spring day in the valley of Andora, Italy, and most brilliantly suggests the *joie de vivre* in a balmy climate under sunny skies and amidst surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country. The opening theme, announced by clarinets, violas, and violoncellos, to the accompaniment of joyous string *tremolandos*, pulsates with vigorous life—

#### No. 1. Vivace.



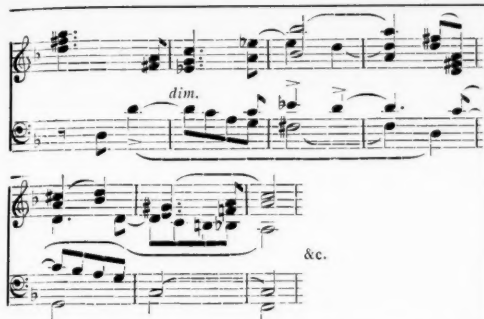
This optimistic mood continues in a long and most exhilarating *tutti* until a powerful climax is reached with—



An episode of an idyllic character suggesting the 'home-made' music of a shepherd tending his flock leads into the second subject—

#### No. 3. (♩ = ♩.) Con molto espress.





This exquisite idea—perhaps more harmony than melody, and yet who shall say—may well stand for a poet's day-dream in a spot such as Euterpe the muse herself might have chosen for her grove.

We must pass over many interesting details to quote the striking idea in which Elgar wishes to suggest 'the relentless and domineering onward force of the ancient day and the strife and wars of a later time.' Great and significant use is made of this virile episode—

No. 4. *Maestoso*.



and when we return from the vision of a soul-stirring past to the present-day sunlight, we hear the tune which, unless we are much mistaken, will make the fortune of the Overture. This is a viola solo below an ethereal accompaniment of first violins *divisi in tre*, four solo second violins, and harps: the lonely shepherd's plaintive song floating towards the serene azure of the Italian sky—

Harps and four 2nd Violins *Soli*.

No. 5. 1st Violins *div.* in 3.



The great charm of this lovely melody is no doubt largely due to the peculiarly affecting tone-quality of the viola, and on the occasion under notice the composer owed much to the beautiful playing of Mr. Speelman, one of the best of viola players. We may here correct an error into which Dr. Elgar's fondness for a joke has led the writers of the excellent analyses for the third concert programme, Messrs. Percy Pitt and Alfred Kalisch. Their statement that 'the tune is founded on a *canto popolare*, and that the composer does not know who wrote it,' is misleading. The tune is Dr. Elgar's own, and he has every reason to be proud of it after it has been greatly admired as 'An Italian Folk-tune.'

The themes which we have quoted are subjected to elaborate and remarkably individual treatment, the scoring is superb, as usual, and altogether the Overture is perhaps the most beautiful orchestral work which the composer has given to the world.

Dr. Elgar had a great reception upon appearing on the platform to conduct his new work, and an even more striking ovation was awarded him at its conclusion. The offering of a gigantic laurel wreath however seemed to cause him more embarrassment than immediate happiness.

We must not close our report without mentioning the selection (Scene I., the trio for *Eigen*, *Orbin*, and *Caractacus*) from 'Caractacus.' It was well sung by Madame Suzanne Adams, Messrs. Lloyd Chandos and Charles Clark, of whom the last-named, a new comer, proved himself an artist of unusual distinction. The strains of the famous Military March in D, conducted by the composer, concluded the programme and the Festival. Dr. Elgar received another ovation, after which Her Majesty the Queen sent for him and Dr. Richter to express to them her pleasure at the success of the Festival.

Thus ended an occasion unique in the history of English music—a one-composer Festival so successful in nearly every way that all who took part in it may look back upon it with pride and satisfaction. To our distinguished composer however it will be but the most powerful incentive to continue in his own individual way, and add fresh and still more beautiful works to the rich store which is the present proud possession of his grateful countrymen.

ALESSANDRO SCARLATTI.

Mr. Edward J. Dent, a Fellow of King's College, Cambridge, and an earnest-minded musical historian, read an interesting paper before the Musical Association on the 8th ult. on the subject of 'Alessandro Scarlatti.' To attempt to give an adequate summary of this excellent discourse would lead to no satisfactory result. But this is the less to be regretted in that Mr. Dent intends to issue during the present year a complete biography of the composer of whose life he has made a special study—a book that is sure to be welcomed by many music lovers. We may however mention a few points of special import gathered from the paper aforementioned.

The lecturer began by saying that 'Alessandro Scarlatti was in his lifetime the most celebrated composer in all Europe, though probably Corelli, who was an executant as well, enjoyed a still greater fame.' He was born in the year 1659, in Sicily, probably at Palermo, and not at Trapani as is generally stated. As a composer he was at first undoubtedly influenced by Carissimi and Legrenzi. His initial experiments in harmony are to be found in the

cantatas and the few surviving specimens of his early church music, wherein can be traced the same devices which we find in Purcell—devices which had their common origin in the old Roman master Carissimi. Although Scarlatti has left a fair amount of church music, he was not a church musician in spirit. If his sacred compositions are all masterly, some of them technically very interesting, and some of them quite beautiful from a purely musical point of view, these creations of his genius are very inferior to his other works.

The lecturer naturally made detailed reference to the many operas composed by Scarlatti, and in one of the illustrations—an air 'Cara tomba del mio diletto,' from the opera 'Mitridate Eupatore,' composed for Venice in 1707—it was pointed out that Scarlatti had much in common with J. S. Bach, although we may be quite certain that the great cantor had no knowledge of his Italian contemporary. Mr. Dent pointed out how Scarlatti developed his accompaniments to vocal music. He said: 'As his [Scarlatti's] style advances, and as violin-playing improves under the influence of Corelli, the strings become more important, and the cembalo retires into the background, until it becomes his normal procedure to accompany the voice with the strings only, without double-basses, sometimes even without violoncellos, letting the basses, harpsichords, lutes, &c., enter in the *ritornelli* only. It is this stage of Scarlatti's work that seems to have had most influence upon his immediate followers.' Moreover, before the 17th century ended, Scarlatti had fixed the form of the overture in its definite Italian shape.

The thoroughness with which Mr. Dent prosecutes his studies came out in a reference he made to Scarlatti's *Cantate a voce sola*, of which he had catalogued no fewer than 500. We were told that 'the earlier cantatas are much more narrative than the later ones; indeed there are a few which are little more than lectures on Roman history set to recitative.' Scarlatti in his day appears to have been looked upon as a Richard Strauss, being 'regarded by his contemporaries as a very audacious and extravagant harmonist, and it is pretty evident that he sometimes rather enjoyed puzzling his hearers with modulations which to our ears sound logical enough.' Turning to the emotional side of Scarlatti's music, the lecturer is of opinion that Mozart, of all composers, is the one who comes nearest to him in feeling; and, in an able peroration, Mr. Dent said: 'Just as Mozart half-a-century later united in himself all those qualities which Scarlatti's pupils had derived separately from the founder of their school, so Scarlatti himself gathered up all the tangled materials of that age of transition and experiment, the 17th century, to weave them into a firm foundation for the more elaborate schemes of the three great masters of the symphony and sonata. Alessandro Scarlatti is the Father of Classical Music.'

Some songs from Scarlatti's operas were sung with real charm of voice and style by Miss Holbrook in illustration of the lecture, over which Mr. A. H. D. Prendergast presided.

#### A REGRETTABLE INCIDENT.

At a meeting of the Ayrshire Branch of the Educational Institute of Scotland, held at Ayr on the 12th ult., Dr. Somervell, H.M. Inspector of Music, in discussing the use of Folk and National songs in schools, commented on the late Sir John Stainer's Report to the Education Department published in 1895. We give below Dr. Somervell's remarks (as reported in the *Glasgow Herald*), and out of respect for the memory of Sir John Stainer we feel bound to add for comparison all that he wrote on the subject in the *Blue Book* to which reference is made. The italics are ours.

#### DR. SOMERVELL'S REMARKS.

The children should be taught the national songs of their country as part of their national heritage; Scotland, England, Ireland, and Wales had, he thought, the best collection of national songs in the whole world. When he made a similar remark in the letter [regarding school songs previously] referred to, he was told that there was a *Blue Book* published against the teaching of national songs. He rubbed his eyes, but he did find a *Blue Book* which divided the national songs into four classes—love songs, drinking

songs, hunting songs, and sea songs. They heard the children in the streets singing 'The Honeysuckle and the Bee,' a love song of a thoroughly rotten type, yet they were not to sing their beautiful Scotch love songs. Why were they supposed to be more demoralizing than 'The Honeysuckle and the Bee'? He (Dr. Somervell) would not be a party to teaching the children drinking songs in the school, although he ridiculed the suggestion in the *Blue Book* that the effect would be that the children would immediately rush to the nearest public house. Then hunting songs were not to be taught because they alluded to all manners and customs that did not now exist, besides our sensitive children ought not to be told about the killing of animals. He (Dr. Somervell) did not think we were such a set of milksops as that. Then they must not teach sea songs, because we now used different ships, and the children would not understand references to 'Heart of oak' and 'Wooden walls.' He was not hurling; it was all solemnly written in the *Blue Book*. Was the teaching of history so bad that the children did not know that Nelson fought in a wooden ship? If so, the sooner they learned a little bit of history from the old sea songs the better. Concluding, Dr. Somervell said that we had a great deal of latent music in us, but until something was done to bring it out we would never become a musical nation.

#### SIR JOHN STAINER'S REPORT (1895).

Though the literature of English national songs is remarkably extensive and replete with fine examples, a close study of them proves that comparatively only a small number are suitable for school use. This arises from various causes, of which only a few need be stated. It is well known to teachers that school songs should not have a very extended compass. When a large number of children are singing together there must necessarily be among them many who cannot sing very high and many also who cannot sing very low. It is most important that the voices of such children should not be 'strained' in either direction, songs of a medium compass are therefore a necessity. But unfortunately it is one of the characteristics of many of our old English songs that their range is often excessive, very commonly an octave and four notes, frequently a twelfth, and I have noted a large number which actually extend to a compass of thirteen notes.

But even if old songs of a suitable vocal compass are selected, we still have to face the difficulty of finding new sets of words to the old tunes, new linings for these cherished old garments, owing to the fact that so many are aimed at political events of their period, events of which an ordinary school child has now no knowledge and in which he can take no interest, and, also, because their keen and often clever satire is couched in the most unparliamentary language.

A large and very beautiful group of our songs were merely vehicles for the interchange of (the usual) compliments between the everlasting Phillis and Damon or Chloe and Corydon. But many of these have been revived in a form suitable to children. A vast number of our national songs are devoted to the subject of hunting. It is not quite in my province to give an opinion on this matter, but I should think that fox-hunting is not a subject on which it is advisable to concentrate children's thoughts, even if the methods of the sport had remained unchanged. But they have changed: I am no sportsman myself, but I am not aware that hunting men are now roused out of bed at daybreak by the blowing of horns under their windows or that they return after an enjoyable run to sit down to dinner at twelve o'clock. With regard to the drinking songs, of course temperance words might be set to them, as has been done with some of our old English glees, but the result always sounds to me rather incongruous. Even the sea songs have to some extent grown out of date; a large number of terms and the expressions grouped round them, which were familiar to sailors on wooden sailing ships, would be quite unintelligible to a man on board one of our ironclads. I suppose even the well-worn phrase 'Heart of oak' will eventually have to be converted into 'Plates of steel.'

But a considerable amount of interest has been lately taken in the preservation of our national songs, and I have no doubt our editors and publishers will bear in mind the needs of our little school children for simple melodies with good straightforward words.



## Reviews.

## PART-SONGS.

*Now is the Month of Maying.* By Gustav von Holst.

*Matin Song.* By W. H. Bell.

*Away to the Woodlands.* By H. Waldo Warner.

*A Song of Summer; Night Whispers.* By W. Moellendorff.

[Novello and Company, Limited.]

It is always pleasant to think about May, especially when April winds blow, and those who sing Mr. Gustav von Holst's part-song should have a very pleasant time indeed, for the music is blithesome and gay. There is a good deal about 'Fa la, la' in the text, but then it was written in the 16th century, when *fal lals* were *de rigueur*.

The text of Mr. W. H. Bell's composition is by Nathaniel Field, and it is one of those exhortations to arise from slumbers and listen to the serenader which at times must have been disturbing and little calculated to induce a lady to look with gracious eyes on her adorer. Mr. Bell's music however would go far to assuage any irritability on the part of the awakened damsel, and its rhythm being triple and duple measure in alternate bars could scarcely fail to awaken curiosity. This peculiarity gives a distinction to the music, for it imparts engaging freshness and quaintness to strains which otherwise are admirably conceived and cleverly written.

Mr. H. Waldo Warner's part-song carries one on the wings of imagination to the good old days when lads and lasses found bliss in dancing round a maypole. 'Away to the Woodlands' is a distinct invitation to do this, and the music is so gay and sprightly as to make one yearn for 'the pleasures of Spring' and to 'dance to the honour of May.'

'A Song of Summer' and 'Night Whispers' are intended to be sung unaccompanied, and if performed consecutively would gain in effect by contrast. They are settings of German lines, but an excellent English version has been furnished by Paul England; albeit even in Summer it is rare that sopranos sing the high G with 'glee,' but this is better than the German 'grint.' A peculiarity of this part-song is a central section of sacred character in which reference is made to the Feast of Pentecost. 'Night Whispers' would make a splendid study for crisp and rapid, soft choral singing, and if sung as indicated by the composer it would create a sensational effect.

*The Act of Touch in all its Diversity: an Analysis and Synthesis of Pianoforte Tone-production.* By Tobias Matthay. pp. 328.

[London: Longmans.]

The important subject of touch in pianoforte playing has often been discussed, and especially in recent years: but we were not aware of the existence of any work in which it is dealt with on the scale and in the style of the long-expected and, we may add, welcome book, wherein Mr. Matthay has recently staggered humanity, or at least that considerable portion of it interested in pianoforte playing. Mr. A. performs quite correctly a certain piece, and produces a dull impression. Mr. B. plays the same piece at the same pace as Mr. A. (so that if both players perform simultaneously they appear to unite perfectly) and produces a vastly different effect. We explain that Mr. A. is a mere plodder, and that Mr. B. is an artist. But the difference of effect, however apparently elusive, obviously is ultimately mechanical; it must arise from subtleties in the mode of depressing the key on the keyboard. Are such subtleties analysable from the mechanical side, or are they in the main essentially empirical? This is the problem which Mr. Matthay has the boldness to attack. The motto chosen for the book is that 'there can be no effect without a cause.' If the first impressions on poring over the volume are bewildering and astonishing because of the extraordinary fulness with which minute points are argued, one soon after gets deeply interested if not fully convinced. Every page has its deep, pregnant idea expressed in carefully chosen language. In Mr. Matthay's explanations and arguments there is always an undercurrent of appeal to the first principles of the relations

of mind and matter and natural law generally. Physiology, anatomy, psychology and evolution are applied with Spencerian insistence. The book is no mere meandering round and toying with obscure transcendentalism; the tread of its logic is firm and the clearness of its diction bears witness to the amplitude of Mr. Matthay's vocabulary and the width and depth of his reading. The arrangement of the material of the book is masterly, even though it involves much repetition—a repetition which no good student will regret, inasmuch as it serves to drive the important points well home, and avoids the weariness felt when constant back references are necessary.

Mr. Matthay divides his work into four distinct parts. Part I. deals with general aspects of pianoforte playing; Part II. treats particularly of the Instrumental aspect, *i.e.*, what happens on and in the instrument; Part III., which is by far the most important section, deals with the Muscular aspect of playing; and Part IV. has to do with Position. Each part has its explanatory preamble and carefully condensed recapitulation, both most luminous features of the design, and at the end there is yet another general summary and recapitulation. In this notice we can only briefly indicate some of the leading ideas of each section.

Part I. sets out the conditions of the problem to be studied. The difference between empiric and rational systems of teaching is thus described:—

'The empiric method of Pianoforte Education consisted in choosing pieces, studies, and technical-exercises, more or less suitable for the learner, and then leaving him to make tentative efforts to perform these: the comparative failure that resulted from his helpless, undirected floundering, being corrected—as it was supposed, by scolding, bullying, or encouraging him into trying again, according to the temper of the instructor!

'A rational scheme of Education, on the contrary, would consist: in analysing the subject to be taught; analysing also the successful doings of successful artists; thence deducing the laws and rules that govern successful performance; and then *directly* communicating such laws of procedure to the pupil, instead of leaving him to discover them for himself.'

The necessity of correct principles of touch becoming habitual is urged. At first the acts involved are highly self-conscious, then they are gradually relegated to sub-consciousness—a relegation which can be accomplished only by a slowly-built co-ordination on natural lines of will, nerves, and muscles.

Part II. examines the behaviour of the instrument after the key has been struck or, in view of Mr. Matthay's condemnation of 'hitting,' we should say, made to descend to its bed. A minute description of the mechanical construction of the pianoforte is given. It is strongly urged that in order to produce the best tone possible it is not necessary to hit the keys: they must be pressed, not struck; and as the key with its apparatus of leverage and rebounding hammer cannot, after it has made the string vibrate, further exert the slightest influence over the string, it is futile to squeeze it down upon its bed with the object of inducing tone. The quantity of tone varies with the speed of the descent of the key. The more gradually the key descends the more beautiful is the tone-character. The more rapid the key depression the harsher is the tone-quality.

There is a long appendix 'on the fallacy of key-hitting or striking.' The author says: 'The deplorably evil effects of deliberately teaching key-hitting have proved incredibly far-reaching and disastrous to the progress of our art,' and he adds that 'it is, however, difficult to decide whether such "key-striking" is the most fell disease, or whether there is not a worse one still—in the shape of key-bed squeezing!' The following extract will give some idea of Mr. Matthay's contention:—

'SUDDEN attack of the string no doubt tends to produce but a concussion at the string's surface, causing it as it were to "wriggle off" into movement; hence a poor sound, harsh with harmonics. . . . GRADUAL attack tends, on the contrary, to give it a really far greater momentum, the resulting vibrations partaking rather of the simple (fundamental) type than of the compound (harmonic) type. . . . If we desire to give a person seated in a swing a good "shove off," it is useless to endeavour to do so by means of a sudden jerk or knock. The only way to secure an effective result is to apply force *gradually*: by allowing our hand gently to come into contact with the person—without concussion therefore, and realizing

the degree of resistance to be overcome, we increase the energy of the push given, as the speed is felt to increase by virtue of it.' (Page 75.)

Part III. is devoted to key-treatment from its muscular aspect, a point of view which Mr. Matthay says at once brings us face to face with the most important problems dealt with in this work, and concerning which there exist generally the darkest ignorance and the most vicious teaching. Three muscular components are recognized—namely, the down-activity of the Finger, the activity of the Hand, and Arm-weight. We despair in the limits of this review of the possibility of giving an adequate summary of Mr. Matthay's views and elaborate arguments as unfolded in the 172 closely-printed pages devoted to this one matter. No doubt the intelligent anticipation of controversy before it occurs has induced the author to accumulate evidence in support of his contentions. He finds that there are 'some 42 distinct kinds' of key attack. The circumstances in which bent fingers and flat fingers may or may not be used are fully discussed. It is said that—

'The flat or clinging finger (with its correlated "hanging" upper-arm) reduces the whole system of finger-hand-and-arm into the most elastic condition :—a disposition favouring therefore a gradual transmission to the key of the full amount of Energy employed—with its resulting gradual key-depression and more sympathetic (or unpercussive) quality of tone.'

The following passage from Franklin Taylor's 'Technique and Expression' (a valuable book full of grit and probably elaborate enough to satisfy most pianoforte student's) is quoted on this point :—'To produce the most musical and singing quality, it is necessary that the finger, however firm the pressure, should be in an elastic condition, and it is therefore important that every joint of the finger and hand, and even the wrist, should be kept loose and should yield slightly with each pressure of the finger tip.' But Mr. Matthay adds that it is the *whole* limb (from the shoulder) that becomes elastic if we employ what he alarmingly calls 'Upper-arm Weight-lapse.'

We pass on to Part IV., which deals with Position. Mr. Matthay considers this to be of secondary importance. He laments the deplorable mistake committed by nearly all teachers until recently in attaching such vastly exaggerated importance to the matter, many going so far as to make it into an absolute fetish. His own view is that most of the details of Position should demand but little attention, since they are likely to fulfil themselves automatically, provided we insist upon the correct muscular conditions. Nevertheless some forty pages are devoted to a discussion of the details of position. We note one of the numerous points dealt with. As to the horizontal placing of the fingers on the keyboard, Mr. Matthay says :—

'Seen from above, the fingers should reach the centre of their keys. In the case of white-key passages the middle-finger should reach its white key close to the front-edge of the black keys, the remaining fingers reaching their keys slightly behind this position—slightly nearer the outside edge of the key-board, each finger according to its *relative* shortness. . . . It is a total fallacy to suppose that the fingers must reach their keys all in the same line.'

What will be the influence of this extraordinary book? It should be deep and widespread even if its doctrines are not all accepted. But we have to reckon with the imperviousness of teachers and performers who have already found salvation or think they have, which in this connection amounts to the same thing. Then some will be repelled by what appears to be a convincing demonstration of the impossibility of their ever playing a pianoforte properly, even if they can procure the superlatively fine instrument required. But when all is said it must be acknowledged that Mr. Matthay has earned a place on a pedestal in a prominent position in the pantheon of pianoforte pedagogues.

*Three Dances.* By Frank E. Tours. Arranged for Violin and Pianoforte by the composer.

[Novello and Company, Limited.]

These Three Dances by Mr. Frank E. Tours have been arranged by him from the original orchestral score. The latter is not yet published; but, judging from the present transcription, these terpsichorean themes should prove highly effective and attractive concert pieces. The first is a bright

*allegretto* movement in E minor; the second opens with a very expressive *larghetto* in E flat for the G string—which however would undoubtedly become much more effective on the violin if the unison accompaniment provided for the pianoforte were omitted—followed by a pleasingly contrasted *piu mosso* subject in B flat, and concluding with a repetition of the *larghetto*; whilst the third, bubbling over with animation, brings the set to an exhilarating conclusion. The violin part demands a fair amount of executive ability on the part of the performer.

#### SONGS.

*To Daffodils: The Ballad of the Red Deer.* By Dora Bright. *Susani.* 14th century carol. Arranged by Ethel Barns. *Voices of Vision: Willows* (Op. 24). By Cyril Scott. *Three tiny Songs.* By Frank Lynes.

[Elkin and Co.]

The tinge of melancholy that pervades Herrick's little poem 'To Daffodils' is reflected in Madame Bright's music; and so also is the poetic charm of the lines, which gain in significance by alliance with this clever lady's strains. Higher praise could scarcely be given. The text of 'The Ballad of the Red Deer' is simply announced as being by F. II. Apparently the verses are an allegory, and the moral would seem to be that when you go a-hunting you should not give heed to any stray Earl's daughter who gazes forth from a lattice window, for it is told that of the three knights who rode by 'he who mounted the Castle stair, ne'er more the world shall roam!' The song is cast in true ballad form with a refrain which leaves room for the play of the imagination of the listener, and the accompaniment is appropriately simple.

'Susani' is a German carol of the 14th century, which, furnished with English words by Mr. Alfred Kalisch, has been arranged for voice and pianoforte accompaniment by that clever violinist and composer Mrs. Charles Phillips (*née* Ethel Barns). Of the antiquity of the melody there can be no doubt, and care has been taken to preserve its archaic character in the harmonization, which, without being obtrusive, is effective.

The music of Mr. Cyril Scott has of late attracted so much favourable attention that we took up 'Voices of Vision' and 'Willows' with considerable interest, which may be said to have increased with their examination. They would seem to be experiments in chromatic harmonics. Mr. Scott is his own poet, an undertaking, be it said, that is justified by results, and consequently the words are suitable to the unconventional style of the music. The pervading tonality of the first song is G, but Mr. Scott does not trouble to indicate this in the signature, and the first four bars of the introduction contain forty sharps, flats and naturals. Numbers are not criticism, but in this case they indicate the abnormal chromaticism of the harmonic scheme. Although some theorists would style it mad, there is method in it, and some vague and weird effects appropriate to the text are secured, but we fancy that Mr. Scott in the future will get the same results by simpler means.

Mr. Lynes's songs are only trifles, but they are significant. The words may be described as poetical moralizings, and the music, while simple, is tasteful. The most important of the group is entitled 'If all the pity and love untold.'

#### BOOKS RECEIVED.

*Hector Berlioz.* By Rudolf Louis (Breitkopf and Haertel).—*The Sons of the Clergy, 1655-1904.* By E. H. Pearce (John Murray).—*The Psalter as used in Lincoln Cathedral.* Edited by H. W. Hutton and George J. Bennett (Lincoln: W. K. Morton).—*Henry J. Wood.* By Rosa Newmarch (John Lane).—*The Graal Problem.* By J. S. Tunison (Cincinnati: The Robert Clarke Company).—*Job: an Oratorio.* By David Jenkins (Published by the composer, Aberystwyth).—*British Violin-makers, Classical and Modern.* By the Rev. W. Meredith Morris (Chatto and Windus).—*Organs and Tuning: a practical handbook for organists.* By Thomas Elliston. New edition with addenda (Weekes and Co.).—*How to Memorize Music.* By C. Fred Kenyon (W. Reeves).—*Ten Minutes' Technique.* By Arthur Somervell (Curwen).—*The Earliest English Music Printing.* By Robert Steele (printed for the Bibliographical Society at the Chiswick Press).

## THE PHILHARMONIC SOCIETY.

Rare élat was given to the concert—Queen's Hall, on the 2nd ult.—which inaugurated the ninety-second year of this venerable Institution. The Queen and the Prince of Wales were present, and a very large audience shared with them the pleasures of the evening. It is understood that the King had intended to honour the concert with his presence, but slight indisposition frustrated this desire of his Majesty. Artistic as well as social distinction was conferred upon this music-making in that the only actual novelty of the Society's prospectus was performed—a Symphonic Prelude to Byron's 'Manfred,' composed by Mr. A. von Ahn Carse. The Prelude forms the initial number of an opera on the subject of 'Manfred'—an opera which 'some day' may be heard. In the meantime we have the Prelude constructed from themes taken from the complete work. Youth is proverbially bold, and Mr. A. von Ahn Carse is no exception to the rule. Undeterred by the failures of Schumann and Tchaikovsky to successfully portray in music the 'inexplicable' drama of Byron's creation, the ex-student of the Royal Academy of Music takes up the theme with commendable courage. The result, judging from the Prelude, is very interesting from a technical point of view, especially that of clever orchestration. There can be no question that the young composer's effects 'come off.' The most original and, let us add, very beautiful one is the second *Manfred* theme, assigned first to the four horns in full harmony (the other instruments *tacit*) and subsequently to four violas, whose weird melancholy tones made a deep impression. The question however may be asked: Why do present-day composers in the early dawn of their careers choose such gloomy subjects as 'Manfred' for the exercise of their talent? What induces them to philosophize in music? Is it a natural condition of mental perception? One longs for strains that shall tend to brighten existence, and not constantly remind us of 'measureless despair'—in other words 'the blues.'

The remainder of the concert does not call for extended notice. Miss Elizabeth Parkina, the American vocalist, sang well a delightful air 'Depuis le jour' from Charpentier's 'Louise'; Miss Marie Hall gave her usual brilliant interpretation of Mendelssohn's Violin Concerto—in which she flies away with the tempo of the last movement; Miss Dorothy Maggs played Tchaikovsky's Pianoforte Concerto in B flat minor; while Schumann's genial Symphony in B flat—a jubilee performance (see p. 235 of the present issue)—concluded the concert.

The programme of the concert on the 24th ult. opened with Beethoven's frisky Fourth Symphony, and closed with Strauss's tone-poem 'Death and Transfiguration'—there are no symptoms of death in the Symphony. Mr. Leonard Borwick ably interpreted Brahms's first Pianoforte Concerto; Bottesini's F sharp minor Concerto for double-bass served to show the ability and agility of Mr. Claude Hobday, one of the contrabassists of the orchestra; and Miss Maria Gay was the vocalist. Dr. Cowen conducted with his wonted enthusiasm.

## SYMPHONY CONCERTS.

It is pleasant to know that the recent season of Symphony Concerts at Queen's Hall have been so well supported that it has been decided to give three extra performances on the 28th inst., May 10, and June 2. The concert on February 27 does not call for detailed notice, but merits warm praise for the revival of Haydn's Symphony in C, the first of the Salomon set, a delightful work, delightfully rendered. No less enjoyable was Mozart's clavier Concerto in A (B. & H., No. 23), the solo part of which was played to perfection by M. Raoul Pugno; Brahms's 'Variations on a theme by Haydn,' and Strauss's Symphonic Poem 'Don Juan,' which completed the scheme.

The feature of the concert on the 12th ult. was a performance of Liszt's 'Dante' Symphony. Originally produced in 1857 at Dresden, it was first heard in England at a concert given by Mr. Wilhelm Ganz on April 22, 1882, at St. James's Hall. The late Walter Bache conducted it in the following year, and Dr. Richter brought it forward at one of his concerts in 1890. To the majority of the audience on the 12th ult. the work probably came however in the nature of a novelty, and it is a testimony to

the advanced character of Liszt's genius that the music appeared so fresh, particularly with regard to its scoring, which is remarkably modern. The first movement and the choral close are the more satisfactory portions of the work. The former is well balanced, contains striking themes, and the episode dealing with the incident of *Paola and Francesca* is very beautiful. The central portion, 'Purgatorio,' suffers from contrast with the vividness of the 'Inferno' section, and still more from over-development indulged in until the listener experiences somewhat of that Purgatorial weariness described by Dante; but the music is lofty in conception and the orchestral colouring is very pure, rich, and most appropriate to the subject. The choral portion was excellently sung by the ladies of Mr. Smallwood Metcalfe's choir from Eastbourne, and subsequently these choristers gave admirable renderings of Dr. Elgar's charming part-songs 'Fly, singing bird, fly' and 'The Snow.' At the request of Mr. Henry J. Wood, the composer recently scored them for orchestra, and these parts were played for the first time on this occasion. Needless to say they add greatly to the effectiveness of the beautiful compositions. It should be added that M. Henri Marteau, Professor of the Geneva Conservatoire, made his reappearance in England in Beethoven's Violin Concerto, in which he played with great finish and purity, if somewhat coldly.

## London Concerts.

## ROYAL CHORAL SOCIETY.

The Royal Choral Society gave a performance of Handel's 'Israel in Egypt' at the Albert Hall on the 10th ult., under the direction of Sir Frederick Bridge, with Mr. H. L. Balfour at the organ. Sir Frederick worked very hard to get the best results from his singers, but although some of the choruses were finely sung, the choir has been heard to greater advantage. The soloists were Mesdames Sobrino, Maggie Purvis, Kirkby Lunn, and Messrs. Charles Saunders, Harry Dearth, and Andrew Black. As supplementary to the notice in last month's issue of the performance of Mr. Coleridge-Taylor's sacred cantata 'The Atonement,' it should be stated that the work was then sung for the first time in its revised and improved form, and that it was listened to with evident interest by an appreciative audience.

## ROYAL ACADEMY AND ROYAL COLLEGE OF MUSIC.

The concert given by the students of the Royal Academy of Music on February 25 brought forth a clever pianoforte suite entitled 'Transformations on an original theme,' by Mr. Paul Corder. The several numbers are respectively named 'Prelude,' 'Rhapsody,' 'Mazurka,' 'Elegy,' and 'Polonaise,' and show skill, invention, and perception of what is effective on the keyboard. The work was played with notable brilliancy by Mr. Claude Gascoigne.

The pupils of the Royal College of Music gave on the 18th ult. a most praiseworthy performance of César Franck's Symphony in D minor, under the direction of Sir Charles V. Stanford. The difficulties of the work are considerable, and it was most interesting to mark how boldly they were attacked and for the most part valiantly overcome by the young players. The renderings of other compositions were equally commendable, and the soloists all showed decided talent and gave proof of having received excellent training.

## BROADWOOD CONCERTS.

Distinction was given to the Broadwood Chamber concert on the 3rd ult. by the first performance in London of Dvorák's String Quintet in E flat (Op. 97). The composition dates from the period of the composer's sojourn in America, and may be regarded as a companion work to the Quartet in F. The Quintet was interpreted with the verve and brilliancy for which the Bohemian Quartet is famous, the additional string part being played by Herr Benedictus. This concert concluded the second series of Messrs. Broadwood's venture, but so successful had it proved that three extra performances were decided upon. At the first of these, on the 10th ult., the Moscow Trio made their second appearance in London. As in June last, the party consists of MM. David Shor (pianist), David Krein (violinist), and Rudolph Erlich (violinist), and they played

with fascinating finish, unanimity of expression, and an artistic intuition that made the interpretations of Tchaikovsky's 'Elegiac' Trio in A minor (Op 50) and Schubert's in B flat (Op. 99) pleasantly memorable. The second and third 'extra' concerts on the 18th and 29th ult. were entrusted to the Kneisel String Quartet from Boston, U.S.A. The last previous appearance of this party in England was in 1897, when it comprised MM. Franz Kneisel, Karl Ondricek, Louis Svecenski, and Alwin, but the second violin is now M. J. von Theodorowicz. On the 18th ult. most highly-polished interpretations were given of Beethoven's second 'Rasoumovsky' Quartet and Dvorák's 'Negro' Quartet in F (Op. 96), but in regard to readings the performances were somewhat cold.

#### RICHTER CONCERTS.

The recent series of visits of Dr. Richter and his Manchester Orchestra to London terminated at the Queen's Hall on the 1st ult. The selection ranged from Cherubini to Wagner, and Liszt's Symphonic Poem 'Mazeppa' fared better under Dr. Richter's baton than did Mozart's Symphony in E flat (Köchel 543).

The second part of the first act from 'Die Walküre,' with Miss Agnes Nicholls and Mr. Ben Davies as soloists, was finely rendered, but the interpretation of Bach's Concerto in E for violin and orchestra, in which it was stated Miss Otie Chew made her first public appearance in England, was less satisfactory.

#### RECITAL OF ANCIENT MUSIC.

The pianoforte and vocal recital given by Miss Fanny Davies and Mr. Ffrangcon-Davies at St. James's Hall on the 10th ult. proved remarkably interesting. The former artist played for the first time in London a number of the clavier pieces of old and little-known Netherlandish composers from the collection made by Chevalier van Eleweyk. The composers drawn upon were Joseph Hector Fiocco, of whom little is known except that he was born in Brussels in 1690, and became Chapelmaster of Notre Dame, Antwerp, in 1731; Jean Thomas Baustetter, organist at the parish church of St. André, Antwerp, and subsequently at Notre Dame, Bruges, who died in 1788; Dieudonné Raick, a native of Liège, appointed organist at Antwerp Cathedral in 1721, died in 1764; Chrétien van der Borgh, born at Louvain in 1729, where he spent a greater part of his life as organist of the Abbey of St. Gertrude; Matthias van der Gheyn, the celebrated carillonneur, who lived from 1721 to 1785. The collection was made in monasteries and various out-of-the-way places, and the pieces played by Miss Fanny Davies certainly justified the labour which was spread over many years. Mr. Ffrangcon-Davies was heard in Bach's almost unknown Cantata 'Amore Traditore,' for baritone and cembalo, in songs by Schumann, and in three old Welsh ditties, one of the latter entitled 'David of the White Rock' being a song of real pathos.

#### THE MERTHYR AND DOWLAIS PHILHARMONIC SOCIETY AT QUEEN'S HALL.

It was rather remarkable that on the 14th ult., when a choir from Manchester was performing at the Covent Garden Elgar Festival, a choir from a distant corner of Wales was simultaneously performing at Queen's Hall. On its merits the Merthyr and Dowlais Philharmonic Society fully deserved a metropolitan hearing. It has the good fortune to be conducted by Mr. Harry Evans, and it is one of the few choirs in Wales formed on a permanent basis and not merely scratched together for competition purposes. But although the record of the choir as a regular concert-giving institution is excellent, it also includes a victory in the chief class at the National Eisteddfod. The programme on the present occasion was miscellaneous, but it served to exhibit the first-rate training of the choir. Their tone is pure and round, but perhaps not wholly sweet in the blend. The execution was always artistic, and never defaced by the exaggerations that often characterize the performance of Welsh choristers. Mr. Evans is evidently a restraining force, and his ideals of choral execution are derived from the best standards. Miss Maggie Davis, Mr. Thomas Thomas, Mr. Ivor Foster, Miss A. Backsheen Wood (violin), and Mr. Merlin Morgan (accompanist) also took part in the concert.

The performances at the Popular Concerts in the past month have maintained a high level of excellence, if at times they have failed to attain the degree which gives distinction. Reliance has chiefly been placed on familiar masterpieces, consequently detailed criticism is unnecessary; but it should be recorded that 'Le Quatuor Lyrique' from Paris 'sang an interesting selection of ancient and modern vocal part-music on the 5th and 7th ult., and that three clever, new settings by Mr. Rutland Boughton of poems by Rudyard Kipling, respectively entitled 'The Price of Admiralty,' 'The Deep-sea Cables,' and 'The Song of the Sons,' were effectively sung by Mr. Ffrangcon-Davies.

A pleasing feature of Miss Ethel Barns and Mr. Charles Phillips's chamber concert on the 12th ult. at Bechstein Hall was the first performance of a Sonata for violin and pianoforte by the former artist, who played the string part of her composition. The work possesses a certain freshness of ideas which, combined with graceful and melodious themes, invest the music with no little attractiveness. It so greatly pleased the audience that Miss Barns was induced to repeat the *scherzo*. The pianoforte part was excellently rendered by Miss Isabel Hirschfeld. At the same concert was produced for the first time a second set of 'Blake Songs' by Mr. Arthur Hinton. Their exponent, Mr. Phillips, sang them admirably and was recalled to the platform several times.

Miss Irene Penso distinctly improved her artistic position by tasteful and refined playing at her violin recital on the 8th ult. at St. James's Hall. Her selection included a 'Romance,' new to London, by M. Rachmaninoff, a scholarly if not remarkable piece. Mr. John Prouse contributed some songs with acceptance.

The Mozart Society gave a concert for the benefit of its founder, Herr J. H. Bonawitz, on the 19th ult. at the Portman Rooms. An admirable rendering was secured of this musician's Requiem Mass, and a feature of the afternoon was the dramatic singing of Miss Blanche Gordon.

Mr. John Dunn gave an orchestral concert on the 4th ult. at St. James's Hall, under the direction of Mr. Hamish McCunn. Mr. Dunn was heard in Beethoven's Concerto, Tchaikovsky's Concerto in D, and Sir Alexander Mackenzie's 'Pibroch' Suite, the last-named conducted by the composer.

The Stock Exchange Orchestral Society gave a concert in aid of the North Eastern Hospital for Children on the 23rd ult., when the playing of the orchestra, under the able direction of Mr. Arthur Payne, was of customary excellence. An interesting feature was the début of a very youthful violinist—Sybil Keymer—a pupil of Herr August Wilhelmj, who played the *Adagio* and *Finale* from Mendelssohn's Violin Concerto with excellent technique and sympathetic feeling quite remarkable in one so young.

Among other numerous concerts and recitals may be mentioned the pianoforte recital given by Miss Elsie Hall at Steinway Hall on February 25, when the young artist showed that she was making good progress in her art.—Miss Winifred Christie's sympathetic and intelligent pianoforte playing at her recital on the 3rd ult. at St. James's Hall.—The series of seven historical pianoforte recitals by Miss Adela Verne, the fourth of which takes place on the 13th inst. at the Salle Erard.—Miss Ethel Hirschheim's enjoyable vocal recital on the 10th ult. at Bechstein Hall.—Miss Grace Sunderland and Mr. Frank Thistleton's interesting and enjoyable concerts of little-known ancient music at Brinsmead Galleries on February 23 and the 22nd ult.

Canon Gorton, the Chairman of the Morecambe Festival Committee, sends us some interesting notes regarding the forthcoming meetings to be held on the 27th, 28th, 29th, 30th inst. On the last day there will be about 1,800 singers in evidence, including many of the best north country choirs, and the programme is full of interest. A remarkable fact is that during the fourteen years of the existence of the Festival 126 composers have been represented by 305 compositions. No piece has been done twice. Welsh Eisteddfod managers please copy.



## Suburban Concerts.

The Dulwich Philharmonic Society gave a performance of Elgar's 'Dream of Gerontius' on the evening of the 5th ult. at the Crystal Palace, under the conductorship of Mr. Arthur Fagge, to whom great credit is due for the generally excellent rendering which the work received. The chorus was particularly good, displaying sonority of tone and close attention to detail. The solo vocalists were Miss Alice Lakin, Mr. Herbert Grover, and Mr. Arthur Winkworth. Mr. Walter W. Hedgcock was at the organ. Not only were the large audience deeply impressed with the music, but the occasion was one that excited great interest in the neighbourhood.

Sir Alexander Mackenzie's 'The Dream of Jubal' formed the chief feature of the concert given by the South London Choral Association on the 18th ult., and the work was listened to with rapt attention by a large audience. The poem was recited by Mr. Richard Temple, whose efforts met with much acceptance, and Miss Emily Davies and Mr. A. Livingstone Hirst gave great satisfaction in the principal soprano and tenor solos and in the duet. Miss Edith Judge and Mr. W. E. Soar completed the quartet of principals for the 'Gloria in Excelsis.' A capital orchestra (led by Mr. T. E. Gatehouse) gave full effect to the important part assigned thereto by the composer, while the choruses were rendered in the manner which has for many years earned for the Association a high place in the ranks of London Choral Societies. The programme further included Sir Frederick Bridge's 'Ballad of the Clampheddown.' Miss Gertrude Venables was organist and Mr. L. C. Venables conducted with his experienced skill.

The Reeves Quartet (Messrs. H. Wynn Reeves, Henry Gibson, H. Goom and J. T. Field) gave an enjoyable concert of chamber music at the West Hampstead Town Hall on February 27 before a crowded audience. Beethoven's String Quartet in D (No. 3, Op. 18) and Brahms's Clarinet Quintet (the clarinet part played by Mr. George W. Anderson) were included in the programme. A feature of special interest was an excellent and well interpreted Pianoforte Trio (MS.) composed by Mr. Henry Gibson. The composer, who is a nephew of Mr. Alfred Gibson and the second violin in the Quartet, played the pianoforte part in his own Trio, and Miss Ethel May Holbrook contributed some songs in a tasteful manner.

The Inaugural Concert of the Winchmore Hill Choral and Orchestral Society took place in the main hall of the New Institute on the 16th ult., the chief feature of the programme being Mendelssohn's 'Hymn of Praise.' The fact that nearly the whole of the orchestra (led by Mr. G. A. Parker) were amateur is worthy of note, and their more than capable rendering of the Symphony speaks much for the earnest and patient training of the conductor, Mr. J. Gilmour Laird, who was no less successful in results with the choir. The solo vocalists were Miss Lucy France, Miss Florence Bunce, and Mr. Henry Turnpenny.

### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 8, 1904.

The budget of news which must go into this letter is so large that even hasty comment on the most important things is all but impossible. The record, moreover, must be confined to New York, barring the mere mention that the struggle to perpetuate the Chicago Symphony Orchestra promises to end successfully (the subscriptions to the fund having reached \$650,000, leaving only \$100,000 more to be raised) and that the 'Dream of Gerontius' has been successfully produced in Boston under the direction of B. J. Lang, and in Philadelphia under H. G. Thunder.

The noteworthy incidents in the New York season since my last report have been many. Let me list them before they slip out of my mind. Dr. Elgar's 'The Apostles' had its first production at Carnegie Hall on February 9;

Coleridge-Taylor's 'The Atonement' at St. Thomas's Church on February 24 and 25; the opera season came to an end, so far as the regular subscription performances are concerned, on March 5; 'Don Quixote' received its first performance at the hands of Mr. Gericke and his band of virtuosi from Boston on February 18, and exactly a fortnight later it was heard under the direction of its composer, Dr. Richard Strauss, at the second concert of a Strauss Festival laid out on precisely the same lines as that prepared for the English metropolis last summer; Victor Herbert of Pittsburgh, Felix Weingartner of Munich, and Wasili L. Safonoff of Moscow have conducted concerts of the Philharmonic Society; Alfred Reisenauer and Ferruccio Busoni have given pianoforte recitals here and in the principal cities of the country.

Dr. Elgar's oratorio 'The Apostles' was performed (on February 9) at an extra concert of the Oratorio Society, assisted by a choir of the Musical Art Society (the latter composed of professional singers), for the benefit of the City History Club. Mr. Frank Damrosch prepared and conducted the work, which created so much interest that Mr. Damrosch felt justified in changing his purpose of devoting the third regular concert of the Oratorio Society to Brahms's 'German Requiem' and a Bach cantata, and repeating 'The Apostles' on March 24. Mr. Coleridge-Taylor's 'Atonement' was made the central feature of the first service, or recital, of the reorganized Church Choral Society under Richard Henry Warren. There were two performances, one in the afternoon of February 24, and one in the evening of the 25th. The choir was a highly efficient one of 150 voices and the instrumental apparatus was ample. The affair was invested with the solemnity of a churchly function, all the performers being surpliced, the congregation uniting in a familiar hymn (the Passion chorale, 'O sacred Head, once wounded'), and the meeting ending with Collect and Benediction. Mr. Taylor's work benefited from the serious consideration which such surroundings insured, and was listened to with profound respect. The critical voice seemed to question whether the ingenious composer's treatment of his subject was quite on the plane long ago established as proper to that theme. Greater power and less sentimentality seemed desirable.

The subscription season at the opera endured fifteen weeks, within which time, besides the regular sixty performances, there were eleven representations of 'Parsifal,' and sixteen representations of works from the regular repertory at reduced prices. To these was added a serial performance of Wagner's 'Ring of the Nibelung,' which will extend the season to the 10th inst. The company, which has been giving weekly representations all the season in Philadelphia, will now visit Pittsburgh, Chicago, Cincinnati, Boston, and other cities, and return towards the close of April for another series of the dramas forming the tetralogy and a final 'Parsifal.' The record made by the last drama is stupendous. The ten representations originally contemplated were augmented by one in the daytime on February 22, which is a national holiday (Washington's birthday). The gross receipts on these eleven performances were \$186,308, an average of \$16,937 a performance. My prediction of two months ago has been verified to the letter. Whether or not there is in this a cause for rejoicing I shall not discuss long. The production of 'Parsifal' has worked for good artistically, but also for evil. It has marred the opera season by heightening its commercial spirit in a manner never reached before when there was much less protestation of artistic virtue; and the fact that the country will be flooded with cheap imitations of the really admirable performances within a few months will degrade the standard of Wagnerian representations and lessen the popular respect which 'Parsifal' deserves from every point of view.

We are in the midst of the Strauss Festival which had its beginning on February 27, when Dr. Richard Strauss introduced himself as conductor of 'Ein Heldenleben' at a concert which opened with 'Also sprach Zarathustra' conducted by Herman Hans Wetzler. The concert was the last of a series projected by Mr. Wetzler which had failed to enlist public interest, and Dr. Strauss's debut was, to that extent, unfortunate. Before the second concert Dr. Strauss appeared as pianoforte accompanist in a recital of his songs, the singer being his wife, Madame Strauss-de Ahna. Neither in voice nor in art did she meet popular expectation

or satisfy popular demand. At the second concert Mr. Wetzler's orchestra came to grief in 'Don Quixote' though Dr. Strauss was himself at the helm. A fortnight before the work had had an amazingly brilliant performance in a concert of the Boston Symphony Orchestra, and the comparisons, inevitable under the circumstances, robbed the occasion of all the lustre which it might have had, had the fantastical work received a luminous and authoritative reading. Added to this was the fact that the audience was pitifully small. It was announced that the third concert set down for to-morrow (March 9) would be signalized by the first production of the composer's latest work, the much-discussed 'Symphonia domestica'; but as I write the announcement reaches me that Dr. Strauss, who has also conducted concerts in Philadelphia and Boston, has found it impossible to prepare the work, and that its production is postponed till the last concert. This concert, set down for March 16, will also have to be postponed to a date not yet agreed upon. The Strauss Festival is a woeful financial failure, and thus far has yielded little else than disappointment artistically.

Very different were the experiences of our other foreign visitors. Herr Weingartner, for whom the Philharmonic Society set aside the traditions of decades and gave a concert outside the subscription, made so profound an impression on the musical life of the American metropolis that an effort will doubtless be made to bring him here permanently, or for a term of years; while M. Safonoff had the staid Philharmonic audience on its feet waving kerchiefs and cheering minutes by the dial after Tchaikovsky's 'Pathetic' Symphony and Beethoven's 'Leonore' No. 3. He is a conductor of vast temperamental and elemental puissance, and excited his players almost as much as he did the audience.

H. E. KREHBIEL.

#### MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

Vienna, March 15.

The great success which the songs of Hugo Wolf have achieved throughout Germany has brought about the desire to become acquainted with his other works, of which the opera 'Der Corregidor' is the most important. This work has already been given on several German stages, but after a few performances laid aside: for this reason the Opera here did not feel any inducement to announce it; at last however the management yielded to the pressure of numerous admirers of Wolf's music. The performance must be regarded as an honour due to the composer who spent his whole life here, rather than as a necessity; and that honour was paid with all due *delat*—the rendering being in every respect admirable. It was accepted as a pious duty discharged towards the song composer whose tragic end excited a feeling of melancholy. 'Der Corregidor' is neither a ripe nor an effective work; it shows the praiseworthy writing of a neophyte. Much in it is commonplace, while of dramatic traits there are few. Again, for the merry story the music is conceived in too tragic a mood; hence the scene of jealousy, one of the best in the work, does not make its proper effect. Still there are signs of talent, and for those who take interest in musico-dramatic problems there are some notable points.

Emil Paur, a former conductor of the Boston Symphony Orchestra, has given an interesting concert. He was trained in the Viennese school—his father as orchestral player took part in performances given under the direction of Beethoven himself. He is a brilliant conductor, and knows how to interest and magnetize his audience.

An unusual musical event was the performance of Bach's cantata 'O ewiges Feuer.' We live in a Catholic country in which church performances of Protestant sacred works are not permitted, hence they have to be given in a concert-hall. The wonderful aria in this cantata was admirably sung by Frau Helene Durigo, while the choir of the 'Singverein' deserve all praise for their participation in the work. A deep impression was created by Brahms's little-known 'Begräbnissgesang' (Burial Song). The performance, for the first time here, of Tchaikovsky's 'Winter Dreams' Symphony, No. 1, was listened to with marked interest. Löwe, who conducted all these works with the utmost care,

recently ventured at another concert to play Brahms's First Pianoforte Concerto without a conductor! But the 'Concertverein' orchestra has played under his direction for years, and the experiment was thoroughly successful. Löwe is not only an excellent conductor but an exceptionally good pianist.

#### MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The season of the Philharmonic Society was brought to a close by the performance on the 18th ult. of Wagner's 'Lohengrin.' Whatever may be said as to the artistic propriety of performing an opera without the accessories of scenery, costume and action, it cannot be denied that the preparation of such a work provides excellent training for an amateur chorus and orchestra; moreover, no representation in a provincial theatre can pretend to have so complete an orchestra as that which assisted on this occasion, reinforced as the local performers were by many excellent players from Manchester. The soloists were Madame Sobrino, Miss W. Ludlow and Messrs. John Coates, Andrea Kaya and Arthur Winckworth. The Society's conductor, Dr. Francis Koeller, had taken infinite pains in training his forces, and the result was such a complete success that the general feeling was a desire to hear it all over again!

The Royal Irish Fusiliers Band, under their clever conductor Mr. Dunn, have been performing weekly at Promenade Concerts in the Ulster Hall during the month. There are always one or more soloists, vocal or instrumental, and the programmes are designed to satisfy the most varied tastes—Wagner, Sousa, Tchaikovsky, etc., being sandwiched in the most random manner. But nothing succeeds like success—there is always a crowded house and barely standing room. These concerts evidently supply a want, and must stimulate the rather backward interest in music in Belfast.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The eighth Halford Concert, held in the Town Hall on the 1st ult., introduced an interesting novelty, the Symphonic Poem No. 4 by William Wallace, first performed by the Philharmonic Society, London, in March, 1901. The composer conducted, and himself and his work were very cordially received. Mr. Halford directed fine performances of Mendelssohn's Italian Symphony and Beethoven's 'Egmont' Overture, and Miss Kate Cherry made a successful first appearance in excerpts from Wagner's works. At the ninth concert, on the 15th ult., Dr. Cowen conducted the first performance here of his 'Indian Rhapsody,' and the Festival apart, the first performance of his Orchestral Poem 'A Phantasy of Life and Love.' Both were splendidly played, and the composer came in for a great ovation. Mr. Leonard Borwick gave a most artistic rendering of the solo part in the Second Pianoforte Concerto of Brahms (also new to us), and the concert terminated with a brilliant performance of Tchaikovsky's 'Francesca da Rimini.'

On the 21st ult. the Birmingham Amateur Orchestral Society gave a most interesting concert at the Midland Institute. The programme comprised Rubinstein's Humoresque, 'Don Quixote' (first time in Birmingham), an Idyl, 'Springtime,' by A. Herbert Brewer, Liszt's Symphonic Poem 'Les Préludes,' and Beethoven's Violin Concerto, with Miss Margaret Holloway as soloist. Mr. Granville Bantock conducted.

The last Harrison Concert of the season took place in the Town Hall on the 7th ult. The vocalists were Madame Melba, Miss Carrie James (a local contralto), Mr. William Green, and Mr. Robert Radford. Madame Melba was in brilliant voice and was naturally the centre of attraction. Successful débuts were made by Mlle. Sassoli, a youthful harpist, Miss Kathleen Chabôt, a clever pianist, pupil of Miss Fanny Davies, and Mr. Rohan Clensy, an Irish violinist.

The third of the Festival Choral Society's Concerts was given on the 10th ult., with a programme consisting of Dvorák's 'Spectre's Bride,' Mozart's Symphony in G minor, and Parry's 'Blest Pair of Sirens.' The vocal principals

were: Madame Emily Squire, Mr. Harold Wilde, and Mr. Watkin Mills. These all did well, and the chorus was in fine form. Dr. Sinclair conducted.

On the 3rd ult. a pianoforte recital was given in the Masonic Hall by Miss Kathleen Arnold, a former pupil of Miss Fanny Davies. An interesting number in the programme was Arensky's Suite for Two Pianofortes, played by the ladies above named, and for the first time here. Mr. Francis Harford was the vocalist.

The last of Mr. Max Mossel's drawing-room concerts was held in the Grosvenor Rooms of the Grand Hotel on the 17th ult. Mr. Philip Halstead, a pianist from Glasgow, made his first appearance in this city, and with Mr. Max Mossel played César Franck's Duo Sonata in A and Beethoven's 'Kreutzer' Sonata. Madame Kirkby Lunn sang, for the first time in England, a tragic song-cycle, 'Schön Gretlein,' by the Lübeck Kapellmeister, Alexander von Fielitz, and songs by Percy Pitt and Landon Ronald, Mr. Pitt acting as accompanist.—On the 14th ult., at the Institution for the Blind, was performed a short cantata, 'The Centurion's Servant,' by Frederick W. Priest, an inmate of the Institution, who is a pupil of Mr. A. R. Gaul. The work is for tenor and baritone solo, chorus and organ. The music is unpretending but well written, and the text is reverently set.—At the Broadwood concerts given at the Temperance Hall, which came to a close on the 19th ult., the Willy Hess String Quartet, the pianists Madame Marie Fromm, the Misses Mathilde and Adela Verne, and Mr. Leonard Borwick, and the vocalists, Miss Alice Hollander and Mr. Charles Phillips, were among the artists engaged. The programmes for the most part consisted of familiar works, but on the 5th ult. Philipp Scharwenka's Pianoforte Trio in C sharp minor (Op. 100) was performed for the first time in England.

The popular Saturday Evening Concerts in the Town Hall continue to draw large audiences. On the 5th ult. Mr. F. W. Beard, with a band of eighty, gave a programme devoted to Wagner, Elgar, and Tschaiikovsky. On the 12th ult. the Choral and Orchestral Association, conducted by Mr. Joseph H. Adams, gave a performance of Costa's 'Eli'; and on the 19th ult. the Choral Union gave a concert recital of Wallace's 'Maritana,' under the direction of Mr. Thomas Facer. On the same evening, at the Midland Institute, Mr. and Mrs. H. W. Stockholm gave their sixth annual harp concert, attracting a large audience.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the Bristol Harmonic Male-Voice Choir was given on February 29 at Barton Hill Assembly Hall, a spacious structure that has not long been built in East Bristol. An audience of about 2,000 was present, and the performance evoked considerable enthusiasm. The Choir includes about fifty young men resident in this part of the city, and their conductor is Mr. J. Jenkins, who was the late conductor of the Rhondra Fach Glee Society. Choruses and part-songs were delivered with spirit, these being diversified by solos given by Miss M. Griffiths Mullins, Mr. W. Perkins, and Mr. J. M. Dingle. The Imperial Band played some selections under the direction of Mr. J. H. Cozens.

On the 12th ult. the Bristol Choral Society gave Coleridge-Taylor's 'Hiawatha' at Colston Hall, and there was a very large audience. Choir and band numbered about 600, the leader being Mr. H. Lewis. The soloists were Madame Emily Squire, Mr. Charles Saunders, and Mr. Watkin Mills, all of whom found their efforts appreciated. The choir sang with steadiness and excellence of tone, all the points which go to make up a good representation being forthcoming. Mr. George Riseley conducted with his accustomed ability.

At the concert given on the 14th ult. at Colston Hall in aid of the Sunday afternoon services, Mr. George Riseley was at the organ. The vocalists were the Misses Edith Evans, Katherine Gerrish, Eveline Gerrish, and Ada Bennett. There was a fair attendance, and the hearers were evidently gratified with the performance.

The Wednesday afternoon and evening concerts at the Fine Arts Academy in Queen's Road, which attract large audiences, have been resumed under the management of Mrs. J. L. Roeckel and her sister Mrs. Villiers.

The fourth Clifton Chamber Concert for the season was given on the 17th ult. at the Victoria Rooms. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violinocello). The principal works performed were Brahms's Quartet in A minor (Op. 51, No. 2) and Arensky's Quintet for pianoforte and strings, which were excellently rendered. Mrs. Henry J. Wood, accompanied by Mr. Wood, was the vocalist, and the large audience no doubt had agreeable memories of the former visit of this charming singer, as she was received with much applause.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The third and fourth concerts of the Dublin Orchestral Society were given on January 28 and February 25. The music performed included Beethoven's Triple Concerto, played for the first time at these concerts, the soloists being Miss Bessie Ruthven (pianoforte), Herr Adolf Wilhelmj (violin), and Mr. Clyde Twelvetees (violinocello): Tschaiikovsky's 'Pathetic' Symphony; Elgar's 'Grania and Diarmid' Funeral March; Beethoven's Seventh Symphony; Mackenzie's Orchestral Ballad 'La belle dame sans merci'; the Fantasia for two Pianofortes and Orchestra by Signor Esposito (the solo parts of which were played by Miss Annie Lord and Miss Edith French); and the 'Ballet des Sylphes' and 'Marche Hongroise' from Berlioz's 'Faust.' Signor Esposito conducted with his usual skill.

At the Orpheus Choral Society's second concert Dr. Culwick presented a fine selection of madrigals and part-songs, including Thomas Morley's 'Shoot, false love, I care not,' Dudley Buck's 'Hymn to Music,' and his own elegy 'Lycidas,' written in memory of Sir Robert Stewart.

On the 10th ult. Madame Cosslett-Heller's Irish Ladies' Choir gave a very successful concert in the Antient Concert Rooms. The fair singers were heard to advantage in a selection of Irish airs specially arranged for them by Dr. José and Mrs. Needham. Miss Victoria Delany (violin), Madame Cosslett-Heller (soprano), Mr. J. C. Doyle (baritone), and some members of the Choir were the soloists.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The chief feature of the Amateur Orchestral Society's second concert on February 17 was the Choral Fantasia of Beethoven. The Society had the valuable co-operation of the Edinburgh Choral Union, and the solo pianoforte part was brilliantly played by Mr. Alfred Hollins. The programme also included the 'Jupiter' Symphony and 'Zauberflöte' Overture, and Sullivan's 'Merchant of Venice' music. Under the tactful and inspiring bat of Mr. Collinson the Society showed to the greatest advantage, and the concert was extremely enjoyable.

Year by year the University Musical Society takes a more and more important position among Edinburgh organizations, both by reason of their growing membership and of the sterling worth of their achievements. The performance of the Society reached its high-water mark in Hiller's 'Song of Victory' and Goring Thomas's 'The Sun-Worshippers,' which were the chief works given at the annual concert on the 4th inst. The hymn 'Morning and Evening' was sung in memory of the late Professor Sir Herbert Oakeley, and made a most impressive opening. The soloists were Miss Evangeline Florence and Mr. Ben Davies, and the accompaniments were played with admirable taste by a section of the Scottish Orchestra with Mr. Daeblitz as leader, Mr. Collinson being at the pianoforte.

The concert of Mr. Stronach's Ladies' Choir on the 11th ult. was a great success. The Choir sang with taste and expression, and showed continued improvement in all respects. Valuable aid was lent by the soloists—conspicuously by Messrs. Stronach, Winram, Millar-Craig, and Affleck.

A highly praiseworthy work is carried on in the Fountain-bridge district (one of the poorer localities of the city) by Mr. Isaac Grossett. In connection with the Mission Church he trains a choir of some sixty voices, and the results he succeeds in getting from his unpromising material are surprisingly good. Aided by a small orchestra, and with

Mr. C. W. Dodd at the organ, the choir gave a concert on February 22 to an interested audience, and achieved much success in some 'Messiah' choruses and other pieces. The solos of Misses Maggie Wilkie and Nelly Ritchie were well received.

An interesting recital of vocal music was given to the Edinburgh Society of Musicians on the 12th ult. by Mr. Charles Tree, the well-known baritone. Mr. Tree's programme of seventeen songs embraced almost every variety of style, and his renderings were enthusiastically applauded. The pianoforte duets of Messrs. Dace and Gibson and the violin solo of Mr. Winram lent welcome variety.

(From a Correspondent.)

The eighth annual concert given by Mr. Moonie's choir—in the Music Hall, on the 14th ult.—met with its usual success. Of special interest was the 'chronological programme of unaccompanied choral music,' which included the Mass 'Puisse j'ay Perdu' by Orlando di Lasso, and compositions by Arcadelt, Gastoldi, Thomas Morley, J. C. Bach, Sullivan, Walthew, Elgar, Charles Wood, and Edward German—all these compositions being admirably sung by the choir under Mr. Moonie's careful direction. Miss Lydia Nervil and Mr. Robert Burnett were the soloists.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

On the 1st ult. the Glasgow Glee and Madrigal Society, under the capable direction of Mr. B. W. Hartley, gave a remarkably interesting concert, the programme of which was largely devoted to those gems of four-part music seldom heard nowadays. Among the most successful numbers were Palestrina's 'When flow'ry meadows,' Ravenscroft's 'In the merry Spring,' and Atterbury's 'Come, let us all a-maying go.' The singing of the choir was marked throughout by great refinement and taste, and was highly appreciated by a large and enthusiastic audience.

The Vale of Leven Choral Union, reorganized and set a-going after a lapse of ten years, performed Haydn's 'Creation' on the 2nd ult. The tone of the new choir is fresh and of excellent quality, and the male voices are much better than are usually found in small choirs. Haydn's tuneful work received a fairly good interpretation. A feature of the performance was the unusually fine singing of the solo music by Madame Bertha Rossow and Messrs. Webster Millar and Fowler Burton. Mr. William Blakeley conducted.

On the 3rd ult. the Dumbarton Choral Union, under Mr. Edwin Owston's direction, essayed T. Mee Pattison's 'Song of the Bell' and some miscellaneous pieces with success. On the 8th ult. the Glasgow Sabbath School Union Choir (conductor Mr. Alec Steven) gave a very praiseworthy rendering of Haydn's 'Creation.' The Choir, composed chiefly of teachers and others engaged in Sunday School work, is numerically strong and fairly well balanced, and the choruses were all sung with great spirit and good attack. The solo music was well given by Miss Jenny Taggart and Messrs. Adams and Burnett; an efficient orchestra led by Mr. Siegl and supplemented skilfully by Mr. Berry at the organ gave the accompaniments effectively. The second concert of the season by the Glasgow Amateur Orchestral Society on the 14th ult. was one of the best yet given by this body of accomplished amateurs. The programme included the Overture to 'The Magic Flute,' Beethoven's Overture 'Leonore' No. 3, the love scene from Berlioz's 'Romeo and Juliet,' Liszt's Symphonic Poem 'The Preludes,' and Bach's Concerto in D minor for two violins with accompaniment for string orchestra. The Berlioz and Liszt numbers were best played, although the whole performance was of a high order. The solo parts in the Concerto were most beautifully played by Mr. Henri Verbruggen, the accomplished leader of the Scottish Orchestra, and Master Bertie McGrath, a youthful violinist who will yet make his mark as a performer. A special interest attaches to this concert, as it completes Mr. W. T. Hoeck's majority as conductor of the Society. Miss Barbara Kerr, a young contralto vocalist of much promise, sang some songs remarkably well.

The Cecilia Orchestral Society, a combination which, we understand, originated some years ago under another name, gave a creditable performance under Mr. E. R. Joachim's

baton on the 17th ult. Considering the *personnel* of the band, the programme, which included Beethoven's First Symphony and Mendelssohn's Capriccio Brillant in B minor (pianoforte soloist, Mr. W. M. Turnbull), was somewhat ambitious, but in many respects the performance was remarkably good. Miss Isobel M. Kendrick contributed some vocal solos.

Under the energetic direction of Mr. R. L. Reid the Choral Institute connected with the Young Men's Christian Association gave Handel's 'Judas Maccabeus' on the 18th ult. The choruses were sung with praiseworthy correctness, although some of them lost in effect through being taken too quickly, and the whole performance was highly creditable to all concerned. An efficient orchestra, with Mr. Hutton Malcolm as organist, played the accompaniments, and of the soloists Miss Maggie Jaques bore the honours.

Several church choir concerts have taken place during the month, and among the works performed have been Haydn's 'Creation,' Bennett's 'The Woman of Samaria,' and the same composer's 'May Queen.'

#### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A brilliant programme was associated with the last of the Richter concerts, which took place in the Philharmonic Hall on the 2d ult. Prominence was given to Strauss's 'Also sprach Zarathustra,' performed for the first time in Liverpool. Beethoven's 'Leonore' Overture No. 2, the prelude and final scene of 'Tristan und Isolde,' and Dr. Elgar's 'Cockaigne' Overture were included in the programme.

The tenth concert of the sixty-fifth season of the Philharmonic Society occurred on February 23, when the programme included the Grail music from 'Parsifal,' Beethoven's Symphony in A, and Strauss's 'Tod und Verklärung,' the last-named performed for the first time at these concerts. Miss Muriel Foster sang with much art and finish Saint-Saëns's ballade 'Le Fiancée du Timballier.' The eleventh concert took place a fortnight later, with M. Raoul Pugno as solo pianist (in Grieg's Pianoforte Concerto) and Mr. John Coates as vocalist. Dr. Cowen occupied his usual post as conductor at both concerts.

An excellent concert was given under the auspices of the Cymric Vocal Union on the 12th ult., when the Welshmen had the valued assistance of the Liscard Orchestral Society. Miss Helen Jaxon and Mr. Emlyn Davies sang with all desirable success.

The fourth of the series of recitals of Mozart's concertos for pianoforte and violin was given at the College of Music on the 15th ult. Amongst those who participated were Miss Dora Owens, Miss May Shepherd, Miss Lizzie Green, Mr. Ernest Hunt, the orchestra being conducted both by Mr. W. I. Argent and Mr. Carl Courvoisier. In charity's cause the Post Office Choral Society, directed by Mr. Percival Ingram, gave a concert at the Philharmonic on the 16th ult., when the popular organization was assisted by Madame Siviter, Miss Marie Stuart, Mr. Henry Brearley, Mr. Meurig James, and Mr. Thos. Southworth, whose playing of the violin constituted one of the most pleasant features in a well-arranged programme.

Mr. Granville Bantock has been appointed conductor of the Liverpool Orchestral Society.

The first performance in Liverpool of Sir Alexander Mackenzie's dramatic oratorio 'The Rose of Sharon' was given in the Philharmonic Hall by the Liverpool and District Baptist Choral Society on the 24th ult. The choral forces of this ambitious Society are not large, and occasionally volume of tone was lacking, and the full effect of some of the fine choruses was but imperfectly realised, although the Society deserve every credit for making so enterprising an effort. Mr. Charles Tree (*Solomon*) sang with true appreciation of the meaning of his rôle, and his fine bass voice wedded itself in admirable sympathy to the beautiful and graceful music of the part. His singing of the air 'Thou art lovely, O my friend,' was a fine effort. Miss Perceval Allen also won distinction as the *Sulamite*, singing with appropriate simplicity of style and commendable clearness of intonation. Mr. Tom Barlow was the tenor, Miss Charlotte Lane the contralto, Mr. Edward Watson was at the organ, and Mr. Thomas Rimmer conducted.



## ENGLISH FOLK-SONG.

ARRANGED AS A FOUR-PART SONG BY THOMAS F. DUNHILL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegretto.*

SOPRANO. *p* Ear - ly one morn-ing, just as the sun was ri - sing, I heard a maid

ALTO. *p* Ear - ly one morn - ing, just as the sun was ri - sing, I heard a maid

TENOR. *p* Ear - ly one morn - ing, just as the sun was ri - sing, I heard a maid

BASS. *p* Ear - ly one morn - ing, just as the sun was ri - sing, I heard a maid . .

(For practice only.) *Allegretto.* *p*

sing in the val - ley be - low; "Oh, don't de - ceive me! Oh, nev - er

sing in the val - ley be - low; "Oh, don't de - ceive me! Oh, nev - er

sing in the val - ley be - low; "Oh, don't de - ceive me! Oh, nev - er

sing in the val - ley be - low; "Oh, don't de - ceive me! Oh, nev - er

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leave me! How could you use... a... poor maid - en so?" "Re -

leave me! How could you use a... poor maid - en so?" "Re -

leave me! How could you use... a poor maid - en so?" "Re - mem - ber the

leave me! How could you use a poor maid - en so?" "Re -

mem - ber the vows you made to Ma - ry, Re - mem - ber the bow'r where you

mem - ber the vows you made to Ma - ry, Re - mem - ber you

vows that you made to your Ma - ry, Re - mem - ber you

mem - ber the vows you made to Ma - ry, Re - mem - ber you

vow'd to be true; Oh, don't de - ceive me! Oh, nev - er leave me! How could you

vow'd to be true; Oh, don't de - ceive me! Oh, nev - er leave me! How could you

vow'd to be true; Oh, don't de - ceive me! Oh, nev - er leave me! How could you

vow'd to be true; Oh, don't de - ceive me! Oh, nev - er leave me! How could you

*f* *dim. e rit.* *a tempo.*  
 use a . . poor maid-en so?" "Oh, gay is the gar - land and fresh are the  
*f* *dim. e rit.* *a tempo.*  
 use a . . poor maid-en so?" "Oh, gay is the gar - land and fresh are the  
*f* *dim. e rit.* *a tempo.*  
 use a poor maid-en so?" "Oh, gay is the gar - land and fresh are the  
*f* *dim. e rit.* *a tempo.*  
 use a poor maid-en so?" "Oh, gay is the gar - land and fresh are the

*p*  
 ro - ses I've cull'd from the gar - den to bind on thy brow; Oh, don't de -  
*p*  
 ro - ses I've cull'd from the gar - den to bind on thy brow; Oh, don't de -  
*p*  
 ro - ses I've cull'd from the gar - den to bind on thy brow; Oh, don't de -  
*p*  
 ro - ses I've cull'd from the gar - den to bind on thy brow; Oh, don't de -

*f* *dim. e rit.*  
 - ceive me! Oh, nev-er leave me! How could you use a . . poor maid-en so?"  
*f* *dim. e rit.*  
 - ceive me! Oh, nev-er leave me! How could you use a . . poor maid-en so?"  
*f* *dim. e rit.*  
 - ceive me! Oh, nev-er leave me! How could you use a . . poor maid-en so?"  
*f* *dim. e rit.*  
 - ceive me! Oh, nev-er leave me! How could you use a . . poor maid-en so?"

*Meno mosso.*  
*pp*

Thus sang the poor maid, her sor - rows be - wail - ing, Thus sang the poor

Thus sang the poor maid, her sor - rows be - wail - ing, Thus sang the poor

Thus sang the poor maid, her sor - rows be - wail - ing, Thus sang the poor

Thus sang the poor maid, her sor - rows be - wail - ing, Thus sang the poor

*Meno mosso.*  
*pp*

maid - en in the val - ley be - low; "Oh, don't de - ceive me!"

maid - en in the val - ley be - low; "Oh, don't de - ceive me!"

maid - en in the val - ley be - low; "Oh, don't de - ceive me!"

maid - en in the val - ley be - low; "Oh, don't de - ceive me!"

*f rit.*

Oh, nev - er leave me! How could you use a . . . poor maid - en so?"

Oh, nev - er leave me! How could you use a . . . poor maid - en so?"

Oh, nev - er leave me! How could you use a . . . poor maid - en so?"

Oh, nev - er leave me! How could you use a . . . poor maid - en so?"

*f rit.*

Oh, nev - er leave me! How could you use a . . . poor maid - en so?"

*f rit.*

Oh, nev - er leave me! How could you use a . . . poor maid - en so?"

*f rit.*

Oh, nev - er leave me! How could you use a . . . poor maid - en so?"

*f rit.*

Oh, nev - er leave me! How could you use a . . . poor maid - en so?"



## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

In the latter part of February something occurred here which passed almost unnoticed in the neighbourhood and, I believe, quite unnoticed in the rest of musical England, though it was a new departure of great importance. At a meeting of the Manchester Municipal Council grants were made to various educational institutions, and among them a grant of £300 a year to the Royal Manchester College of Music. No one opposed the resolution at the meeting, though a party opposed to it unquestionably exists, two or three letters having appeared in the local press written by persons posing as champions of 'the profession' in general and raising objection to what they consider the unfair advantage thus given to the College. A curious point was that what the writers of the said letters in each case opposed was not at all the particular Institution and its privileges, but any sort of higher education in music, not the ghost of an attempt having been made to show that apart from the College any such higher education exists at all in this neighbourhood. The old cry was raised about the injustice of Manchester's having to pay for students who come from a distance. So far as I can ascertain, this is the first case in which the money of a British municipality has been voted for the furtherance of musical art—unless something was done at Birmingham for the musical side of the Midland Institute.

At the seventeenth Hallé concert, on February 25, a remarkably fine rendering was given of Elgar's 'Apostles,' all the performers—orchestra, choir, organist, conductor, and soloists—being the same as at the recent Elgar Festival in London. The following week Mr. Godowsky played with consummate mastery in Tchaikovsky's B flat minor Concerto and not so well in Chopin's C sharp minor Scherzo. The purely orchestral pieces were Mendelssohn's 'Meeresstille' Overture, Parry's Symphonic Variations, and Beethoven's A major Symphony, the audience taking care to demonstrate their very special affection for the last-named work and their appreciation of Dr. Richter's monumental rendering. Strauss's 'Zarathustra' was repeated at the nineteenth concert (on the 10th ult.) and received with genuine warmth, the occasion being the first on which anything by Strauss has been so received at these concerts. Dr. Brodsky played Busoni's Violin Concerto, and Tchaikovsky's 'Manfred' was given for the first and probably also the last time in this neighbourhood. For the last Hallé concert of the subscription series there was a Beethoven programme ending with the Choral Symphony, which was magnificently done by the orchestra and choir, and conducted by Dr. Richter with sacerdotal impressiveness.

At the seventh Gentlemen's Concert, on the 1st ult., the light and agile soprano of Miss Lillie Wormald was displayed in airs from the 'Magic Flute' and 'Figaro' and in David's 'Couplets du Mysol' for voice and flute duet, and various lighter orchestral pieces were charmingly played. At the fourth Schiller Anstalt concert, on the 12th ult., Mr. Borwick played a Beethoven Sonata and a selection from Brahms's Waltzes, besides taking the pianoforte part in a Trio by Smetana exemplifying a very unsatisfactory application of Lisztian principles to concerted chamber music. The singer was a Miss Else Schünemann, unknown in London and never heard here before, who gave a fine performance of songs by Schubert, Brahms, and Hugo Wolf, her voice being a rich and expressive contralto.—At the fifth Brodsky concert on the 10th ult. a fine rendering was given by Dr. Brodsky and Messrs. Speelman, Fuchs, and Cohn of Richard Strauss's Quartet for pianoforte and strings. Mozart's B flat major and Beethoven's second Rasumovsky were the string Quartets. On the 15th ult. Miss Edith Robinson gave an interesting recital of older violin music, the programme including examples by Purcell, Senaillé, Leclair, Corelli, and Tartini. Vocal selections sung by Mr. Plunket Greene agreeably diversified the concert, which was thoroughly successful.

The most important feature of the recent Ladies' Concerts in the Midland Hall was the playing of the Moscow Trio on the 8th ult., which made a considerable impression, especially in Haydn's Trio in A flat and B major and minor.—A series of concerts organized by Dr. Bradley on behalf of

the Salford Municipal Council, and held on Saturday evenings at the Technical Institute, came to an end on February 27 with a Schubert concert and lecture, in the course of which the quartet-playing of a group of youngsters from the Manchester College and Mr. Frank Barker's performance of the 'Erl King' were such as to be worth honourable mention.

## MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There was an element of novelty at the Chamber Music Society concert on the 8th ult., in the shape of the first appearance of the youthful Grimson String Quartet, consisting of Miss Jessie Grimson and Messrs. Frank Bridge, Ernest Tomlinson, and Edward Mason. Schubert in G (Op. 161), Haydn in D minor (Op. 16, No. 2), and two movements from Tchaikovsky in E flat minor (Op. 39) were submitted to the audience. Mr. Hugo Heinz was the vocalist.

On the 18th ult. the forces of the Newcastle and Gateshead Choral Union and the Hallé Orchestra, under the conductorship of Mr. J. M. Preston, performed Sir Charles Stanford's 'The Voyage of Maeldune' and Mendelssohn's 'Hymn of Praise.' The latter work received an exceedingly fine rendering, but although the difficulties of the former were well surmounted, the chorus seemed scarcely at ease with some of their portions. The programmes issued in connection with these concerts are always interesting. A portrait of Sir Charles Stanford and the sketch of his life which appeared in THE MUSICAL TIMES of December, 1898, occupied the major portion of the booklet. Dr. Elgar's 'Apostles' and Sir A. C. Mackenzie's 'Dream of Jubal' are announced to be given next season.

Two local societies, each bearing the name of 'Philharmonic,' undertook the 'Creation' on successive evenings—the first at Jarrow, conducted by Mr. Jeffries, the Cathedral organist, and the second in Newcastle, under the baton of Mr. George Dodds. It is to be hoped that the growing importance of the latter organization, as yet only in its fifth winter, will enable it to overcome two of the difficulties which beset young choral societies,—and many old ones too—the lack of sufficient supply of voices to secure any adequate balance of parts, and the want of a strong enough financial basis to assure the regular employment of a complete orchestra.

At the concert of the Newcastle Musical Society on the 16th ult. Schubert's Trio in B flat and a Mozart Violin and Pianoforte Sonata were played. Miss Hetty Page and Messrs. Alfred Wall and Oscar Cohen were the instrumentalists, and Mr. Arthur Lambert the vocalist.

## MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At Boston the Choral Society gave a good account of itself on the 2nd ult., when Haydn's 'Creation' was performed, with orchestral support, under the skilful guidance of Mr. G. H. Gregory. The soloists were Miss Christine Warner and Messrs. Render and Woodward, the two last-named of Lincoln Cathedral.

Under the aegis of the Nottingham Sacred Harmonic Society, the second orchestral concert of the season was given on the 3rd ult. The chief features of the programme were Brahms's Second Symphony and the 'Variations' from Tchaikovsky's Third Suite. Other items of the programme were the 'Der Freischütz' and 'William Tell' Overtures and the Introduction to the 3rd Act of the 'Meistersinger.' Miss Edith Patching rendered 'Hear, gods of vengeance' ('Magic Flute') and 'I am Titania' ('Mignon') with great skill and vocal dexterity. Mr. Allen Gill conducted the concert with his usual skill and received quite an ovation at its termination.

The West Bridgford (Nottingham) Choral Society terminated its current season with a performance of Leon's 'Gate of Life,' in which the solos were rendered by Miss Annie Bartle, Mr. Anderson Nicol, and Mr. Charles Keywood. Mr. Lyddon, the conductor, had a chorus and orchestra of 100, who loyally responded to his baton.

The Nottingham St. Cecilia Choir, under the direction of the Hon. Mrs. Handford, presented a unique programme on the 15th ult. Amongst other items, Max Bruch's 'Flight into Egypt,' and Mundella's 'Victory of Song' were noticeable features.

A string band under the direction of Mr. Ellenberger rendered works by Bach, Handel, Tchaikovsky, Boccherini, and Massenet.

### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

On February 4, in the Town Hall, under the auspices of the Musical Club, Schubert's 'Unfinished' Symphony in B minor, and Beethoven's second Symphony were well played by Dr. Allen's local orchestra. The programme also included Mozart's ever-welcome Pianoforte Concerto in A major (the solo part being admirably played by Mr. Leonard Borwick) and Brahms's rarely-heard chorus 'Nanie.'

On February 17, in the Sheldonian, Sir Hubert Parry discoursed upon 'Types of Audience and their influence.' His lecture was much appreciated.

On February 25 Miss Marie Hall paid her first visit to Oxford, and played at a concert in the Town Hall under the auspices of the Musical Club. She first played Brahms's Sonata in D minor (Op. 108) for pianoforte and violin in conjunction with Mr. Herbert Fryer, and later on Bach's wonderful Chaconne in D minor and the Moto Perpetuo of Paganini, to the great delight of the audience.

On February 29 Miss Ada Thomas and Mr. Gervase Elwes gave a pianoforte and vocal recital in the Assembly Room of the Town Hall, the programme being devoted to the music of Brahms. Miss Thomas's principal solos were the Sonata in F minor (Op. 5) and the Intermezzo in E flat minor (Op. 119); while amongst the songs artistically given by Mr. Elwes were 'Komm' bald,' 'Regen-lied,' and 'Am Sonntag Morgen.'

On the 17th ult., in the Town Hall, the united forces of the Choral and Philharmonic Societies and the Bach Choir were concentrated upon the performance of Handel's 'Israel in Egypt,' under the enthusiastic and able conductorship of Dr. Allen. The performance upon the whole was admirable. Special mention should be made of the excellent rendering of the famous 'Hailstone Chorus,' 'He sent a thick darkness,' and 'I will sing unto the Lord.' The popular duet 'The Lord is a Man of war' was capitally sung by Mr. Lomas and Mr. Sunman, two lay-clerks, and was, as usual, encoresd.

The Sunday evening concerts at Balliol College have been continued during the term under the able direction of Dr. Walker.

### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Chamber Music Society scored another local success on the 8th ult., when Mrs. Mountain's pianoforte-quartet party played Mozart in G minor and Beethoven in E flat (Op. 16). Mrs. Mountain (whose associates were Mr. John Peck, Mr. Herbert Parkin, and Mr. Maurice Taylor) also co-operated with Mr. Peck in Mozart's Sonata in G major for pianoforte and violin.

Among the district and suburban concerts given in the earlier days of the month may be mentioned an excellent performance of Benedict's 'St. Peter' by the Rawmarsh and Parkgate Choral Union under Mr. A. E. Simmonite's direction; a successful rendering of 'Elijah' at Ann's Road Church under the direction of Mr. Maurice Tomlinson, and a performance of Handel's 'Samson' at Wycliffe Congregational Church conducted by Mr. Reeves Charlesworth.

Several successful and excellent concerts have been given by the larger district societies. The Burngreave Choral Society (Mr. H. C. Jackson) in 'The Hymn of Praise,' the Heeley Wesley Choral Society (Mr. R. M. Bullmore) in Cowen's 'Rose Maiden,' the Norton Lees Choral Society (Mr. H. Reynolds) in Coward's 'Gareth and Linet,' and the Hoyland Common Choral Society (Mr. W. H. Jones) in

'Acis and Galatea' afforded in their respective concerts further proof of the remarkable choral development which has recently taken place. The Rotherham Choral Society's performance on the 17th ult. of Mendelssohn's 'Walpurgis Night' and 'Hymn of Praise' marked a further advance in the progress of Mr. Thomas Brameld's widely-famed chorists. Yet another 'Hymn of Praise' performance was given at Oxford Street Chapel, Sheffield, one of an excellent series organized and conducted by Mr. Joseph Kaye.

The closing subscription concert of the Sheffield Musical Union, given in the Albert Hall on the 22nd ult., found the members in the pink of choral condition as a result of their hard training for their coming appearances at Queen's Hall. Sir A. C. Mackenzie's 'The Dream of Jubal' was the principal feature of a programme which, in view of past and coming strenuous work, had purposely been made as light as possible. The fine choir of the Union sang with the enthusiasm and intelligence now always associated with their efforts. The Funeral March was treated with poignant expression, and in the Patriotic March and the concluding Invocation, vigour and precision were all that could be desired. Mr. Charles Fry declaimed the poem with all dramatic intensity, and at the close was accorded a rousing ovation by audience and performers. The soloists were Miss Ethel Wood (who sang splendidly), Mr. Samuel Masters, Miss Biggin, and Mr. Hamer. The programme also included Parry's 'Blest pair of Sirens,' Liszt's Twelfth Hungarian Rhapsody, and the recitation 'King Robert of Sicily' with Mr. John E. West's beautiful incidental music for organ (excellently played by Mr. W. S. Jessop) and male-voice chorus. Dr. Coward conducted with his wonted energy.

A number of interesting concerts were fixed for the closing days of the month, but, owing to the dates, detailed reference must be held over. Among these were performances of 'Judas Maccabæus' by the Penistone Choral Society; 'King Olaf' by the Barnsley St. Cecilia Society; Coward's 'Magna Charta' by the Talbot Street Institute Choral Society; and a concert (including Tchaikovsky's Fifth Symphony) by the Brincliffe Amateur Musical Society.

### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

A NEW SYMPHONY.

During the past month there have been two events of prime importance at Leeds—the first performance in the district of Elgar's 'Apostles' and the production of a new symphony by a local composer. Before this letter appears a third will have to be added—the performance by the Leeds Philharmonic Society of Bach's B minor Mass; but this must be dealt with next month. To take the two events to which I have referred in chronological order: the Municipal Orchestra, which has during the past season made so good a beginning, gave a special distinction to the final concert of the series on the 12th ult. by including a Symphony in D minor written by a Leeds musician, Mr. Frederick Kilvington Hattersley. Since he completed a successful career at the Royal Academy of Music, with whose teaching staff he was for some time associated, Mr. Hattersley has not been idle. He wrote a concert-overture for the Leeds Festival of 1886 and a cantata, 'King Robert of Sicily,' for the Leeds Philharmonic Society (1894); these and other works, however, able as they were, are eclipsed by this Symphony, which is no work of mushroom growth, but bears traces of long and thoughtful labour. Least this should be interpreted in a sense not intended, I must hasten to add that it does not 'smell of the lamp,' for it is by no means pedantic or academic. Based on Brahms as regards its type, it is admirably constructed; the themes have charm, together with the distinction one expects in symphonic music, and the orchestra is used with experience and almost invariably with good effect. There is unity of character, and I should not deem it a fault that the *Finale* is lighter in calibre than the rest, though perhaps this movement is less coherent in construction than its predecessors. As a whole the Symphony shows a very exceptional gift for composition and musicianship of a high order, and I trust to have an opportunity of renewing an acquaintance with the work, which is far too good to be

shelved. It was very creditably played under the composer's direction, and among the other features of the programme must be mentioned Lalo's 'Symphonie Espagnole,' three movements of which were very artistically played by Miss Alice Simpkin as the solo violinist. Mr. Fricker conducted, and Miss Ada Beecroft was the vocalist.

The Leeds Choral Union did honour to themselves as well as to Dr. Elgar by their fine performance of 'The Apostles,' on the 16th ult. Mr. Alfred Benton, who conducted, showed that he had carefully studied the music, and his fine chorus sang with power and precision, their efforts being greatly enhanced by the Queen's Hall Orchestra, specially engaged for the occasion. Of the principals, Messrs. Ffrangcon-Davies and Andrew Black sang their original parts with even greater power of dramatic expression than ever, and a trio of baritones on which it would be difficult to improve was completed by the highly artistic singing of Mr. Lane Wilson in the part of St. Peter, which has never had more complete justice done to its character. Miss Jenny Taggart was the soprano, Madame Kirkby Lunn the contralto, and Mr. Philip Newbury the tenor. The work attracted a very large audience and evoked genuine enthusiasm.

The orchestra conducted by Mr. Edgar Haddock, which, like the Municipal Orchestra, aims at popularizing orchestral music, but differs from it in being largely amateur in constitution, have given two more concerts. That of February 27 included the favourite Symphony in D of Haydn's 'Salomon' sets, and Liszt's Pianoforte Concerto in E flat was played with spirit by Mr. F. Sant-Angelo, while Miss Maude Sugden contributed songs. Not the least enjoyable thing in the programme was Strauss's 'Blue Danube' waltz, the lilt of which was very happily interpreted by Mr. Haddock. On the 19th ult. the programme included the '1812' Overture, made more rowdy than ever by the help of a military band, Guilmant's Symphony in D minor for organ (soloist Mr. Bearder) and orchestra, and Mendelssohn's G minor Pianoforte Concerto (Mr. Arthur Ayres). Miss Ethel Bowman was the vocalist.

## BRADFORD.

The performance of 'The Dream of Gerontius' at the subscription concert on the 11th ult. has been the sensation of the month. Mr. John Coates interpreted the part with which he has identified himself since he first essayed it in Worcester as sympathetically and dramatically as ever. Miss Alice Lakin sang the music of the *Angel* conscientiously, and Mr. Iver Foster's performance of the bass parts marked a distinct step in advance in his career. The chorus of the Festival Choral Society sang with admirable correctness and remarkable spirit, if they hardly succeeded in realizing to the full the mystical atmosphere of the work. The Hallé Orchestra was of course excellent, and Dr. Cowen conducted with well-directed energy. On the 1st ult. the Bradford Old Choral Society wound up their season with a quadruple bill, including Brahms's 'Song of Destiny,' Elgar's 'Banner of St. George,' Parry's 'Blest Pair of Sirens,' and Stanford's 'Phauidrig Crohoore.' As a garnish we had the 'Egmont' Overture, and by way of a curious intermezzo, Mendelssohn's D minor Pianoforte Trio, which seemed out of place in its surroundings. The choir, under Mr. Fitton's conductorship, were at their best in Elgar's work, which was sung with freshness and intelligence. Two of the Permanent Orchestra's concerts have to be recorded. On the 5th ult. Mozart's G minor Symphony and Beethoven's greatest 'Leonore' Overture were well played under Mr. Allen Gill's direction, Mr. Arthur Payne contributing violin solos, and on the 19th ult. a popular 'Sullivan programme' was arranged with the help of the Festival Choral Society. Miss M. Klepper, a Bradford pianist who is as gifted as she is ambitious, gave on the 14th ult. a highly interesting Chopin recital, showing great technical powers and genuine artistic refinement of feeling. On the same occasion a very promising young soprano made her appearance, Miss Ethel Lister, whose fine voice and dramatic power, combined with an attractive presence, speak well for her future.

## HUDDERSFIELD.

The Huddersfield Choral Society gave on the 4th ult. a performance of 'Elijah' which can only be styled sensational. The chorus, which I do not hesitate to style the most powerful in the country, sang with the force of a steam hammer,

yet with its power of control. The principals, Miss Perceval Allen, Miss Bulleid, Messrs. Mitton and Tree caught the enthusiasm, and Dr. Coward egged on chorus and orchestra alike to achieve marvellous effects. When the fire descended it came in the form of a thunderbolt from the drums, and the viciousness of *Jechel's* denunciations was intensified by the encouragement with which the soloist's words were echoed by the chorus, whose 'Woe to him, he shall die' was quite phenomenal in its explosive force. Perhaps a still greater effect might have been made of the gradual climax in the Baal choruses had a little more restraint been exercised at the beginning, but after all the impression made by the performance was magnificent, if not always precisely Mendelssohnian.

## OTHER TOWNS.

The Halifax Choral Society gave on the 3rd ult. Stanford's 'Elegiac Ode,' a work which bears revival uncommonly well. The soloists in this, and in a portion of 'Creation' which followed, were Miss Gleeson White, Messrs. Samuel Masters, Shepley and Herbert Brown, and Mr. English conducted a good all-round performance. On the 10th ult. the Halifax Orchestral Society, under Mr. Van Dyk, gave an interesting programme, including Mozart's G minor Symphony and the 'Lohengrin' Prelude with great success. Mr. J. Browning was the vocalist. This same Symphony has been much in vogue of late in the West Riding, for I have yet a third performance to chronicle at Keighley on the 2nd ult., when the local Orchestral Society, under Mr. Summerscales, included it in their programme. Another interesting feature was the charming violin duets of the Misses Watts. The Keighley Musical Union, which also is conducted by Mr. Summerscales, chose Sullivan's 'Martyr of Antioch' for their final concert of the season on the 16th ult. Miss Gillespie, Miss Bertha Salter, Mr. Brearley and Mr. Charles Knowles were the principals in a generally satisfactory performance. On the same date the Dewsbury Choral Society gave a concert, the programme of which was carefully chosen with regard to the absence of an orchestra. Bach's motet, 'Glory, Honour and Blessing,' Schumann's 'Pilgrimage of the Rose,'—which is much best heard with pianoforte accompaniment—and Waddington's 'John Gilpin' formed a pleasing contrast of styles. It is to the credit of the Society that the chorus supplied all but one of the soloists, the exception being the baritone, Mr. Wardley. Mr. Fricker conducted.

At Hull the Philharmonic Society, on the 11th ult., gave, under Mr. J. W. Hudson, an ambitious programme that included Tchaikovsky's Fifth Symphony, the 'Walkürenritt' and the 'Euryanthe' Overture, with a degree of success remarkable in view of the large proportion of amateurs in the orchestra. By a contretemps, which one hardly knows to regard as tragic or as comic, the drummer managed to lose his instruments, a slip which might more readily have been forgiven the performer on the piccolo, and the music suffered a slight change of complexion in consequence. Mr. Plunket Greene sang. On the 18th ult. the Hull Harmonic Society gave a concert at which Liszt's Psalm xlii. and Stanford's 'Revenge' were the choral works, and the first orchestral suite (Op. 42) by Dr. MacDowell, the American composer, performed for the first time in England, was included in the programme. Mr. Walter Porter conducted, and Mr. Charles Saunders excited much popular enthusiasm by his singing.

At Ripon Cathedral Mr. C. H. Moody, the organist, has continued the special Lenten services he arranged a year ago. On the 10th ult. he conducted an impressive performance of Mozart's 'Requiem,' which was to be followed on the 31st ult. (after these notes are written) by Bach's 'St. Matthew' Passion. With this however I hope to deal next month in connection with some other interesting 'Passions' that are promised in West Riding churches. On the 9th ult. the Cleckheaton Philharmonic Society gave a miscellaneous programme, a feature of which was Parry's 'Blest Pair of Sirens,' and a part of Elgar's 'Bavarian Highlands' Suite, which were sung very smartly under Mr. W. H. Wright's conductorship. Mr. W. Henley's dexterous violin playing and the singing of Miss Eva Rich added variety to the programme.

On the 18th ult. the Harrogate Choral Society, of which Mr. C. L. Naylor is the chief, gave Sullivan's 'Martyr of Antioch' with much success. The principals were Miss Gillespie, Miss Frood, Messrs. Fred Fallas and Charles Knowles.

## Obituary.

LOUISA FANNY PYNE (MRS. BODDA PYNE), well known to a former generation as the foremost singer in English opera, died, we regret to say, at 85, Cambridge Gardens, on the 20th ult., aged seventy-five. Born in 1828—not 1832, as is sometimes stated—she came of a musical family. George Pyne, her father, was one of the best alto singers of his day, and his other two daughters, Mary Anne (Mrs. Galton) and Susan, were also professional singers. Louisa Pyne first appeared as a child nine years old in a performance of the 'Messiah' given at Newcastle-on-Tyne, when she sang the solo 'If God be for us, who can be against us?' The child vocalist was so small that she had to stand on a stool in order to be seen. It was however in opera that this gifted singer made her mark, and her first appearance, as *Amina* in 'Sonnambula,' which took place at Boulogne in 1849, was so successful that she at once received an offer to sing in opera at the Princess's Theatre. One of her most notable triumphs took place when she was called upon, at a few hours' notice, to undertake the part of the *Queen of the Night* in Mozart's 'Magic Flute.' Mr. Gye was so grateful for her ready help in a difficult situation that he presented her with a handsome watch with her initials in diamonds. In 1857 the Pyne and Harrison Opera Company commenced their brilliant but brief (eight years) series of opera performances in the vernacular. From 1865 to 1877 Louisa Pyne sang in concerts, and the latter years of her life were devoted to teaching. In 1868 she married Mr. Frank Bodda, who predeceased her, and in 1896 she was accorded a Civil List pension of £70 a year.

Mr. Frederick Rose, who had been intimately connected with the firm of Messrs. John Broadwood and Sons for upwards of half-a-century, died, we regret to record, at Manchester, on February 28, aged seventy-five. In his position as head of the Broadwood pianoforte manufactory Mr. Rose proved himself to be a man of tact, energy, sound judgment and kindly feeling. Always mindful of the welfare of his workmen he started a band, of which the conductor was Thomas Sullivan, father of Arthur Sullivan, who as a boy used to play the big drum at rehearsal. Mr. Rose also fostered the workmen's library, which now consists of 6,000 volumes. He organized two highly efficient companies of volunteers from the Broadwood factory, the men being attached to the Queen's Westminster regiment. For many years he devoted much time and thought to municipal life. The cause of philanthropy was very dear to his heart; his interests in that direction embraced active participation in Sunday-school, hospital, and mission work. The name of Frederick Rose will long be held in fragrant memory.

## Foreign Notes.

### BÅLE.

A series of concerts was to be given last month by the General Musical Society to illustrate the development of the Symphony from Stamitz to Brahms. The former composer was a predecessor of Haydn in the field of the Symphony. The scheme is both interesting and profitable.

### BRUSSELS.

M. Vsaye recently conducted a concert, the programme illustrating the Russian School from Glinka to Glazounov.

### COLOGNE.

At a Gürzenich concert Herr Steinbach recently gave a programme entirely devoted to Brahms, an unprecedented event here. Those who attended the concerts given by him in London will not be surprised to learn that the venture was most successful.

### LEIPZIG.

It is proposed to hold a congress in the autumn in connection with the reorganization of the 'International Society of Musicians,' and at the same time to perform some seldom heard works of Bach. In selecting the programmes there will be a real *embarras de choix*.

### LEYDEN.

A performance of Dr. Elgar's 'The Dream of Gerontius' has been given by the Maatschappij, under the direction of Daniel de Lange.

### MARSEILLES.

Wagner's 'Die Meistersinger' was performed here for the first time on the 1st ult. No one was allowed to enter the theatre after an act had been once commenced.

### MUNICH.

Bruckner's Ninth Symphony has been performed three times this season, the third having taken place at a concert of the Musical Academy under the direction of Court-Capellmeister Fischer.

### NAMUR.

Le Cercle Musical has celebrated the twentieth anniversary of its foundation by a concert, the programme of which was devoted to the compositions of its founder, M. Balthazar Florence. The selection included his *Ouverture Dramatique*, *Concerto Pathétique* for Violin, performed by Madame van der Eeden, a *Jubilee Cantata*, and some songs.

### PARIS.

The poem 'L'Ame de Paris' by MM. Eugène Adenis and Fernand Beissier, which gained the Rossini prize offered by L'Académie des Beaux-Arts, will be given to the competitors for the musical (Rossini) prize. The text consists of a prologue and three episodes, of which the first deals with the 'île de la Cité' in the year 452, and the repulse of Attila by Geneviève; the second with Jeanne d'Arc before Paris in 1429; and the third, the heroic death of the sailors on board the 'Vengeur.'—Brahms's 'Tragic' Overture was recently given as a novelty at a Conservatoire concert under the direction of M. Georges Marty. On February 28, at the *Lamoureux Concert*, the programme included a new Symphony in B flat by the accomplished French composer M. Vincent d'Indy. It bears the Opus number 57, and is quite a recent composition (1902-3). M. Amédée Boutarel in *Le Ménestrel* speaks in terms of high praise of the work, but regrets that so able and sincere an artist as M. d'Indy should at times renounce that simplicity which forms so essential a part of the art-work of great geniuses.—The monument of Gounod has been set up in the Parc Monceau without any ceremony, or, to quote from a French paper, 'without drums or official trumpets.' It is the work of the distinguished sculptor Mercié, and the three figures represented are those of Marguerite, Juliette, and Sapho.—'Daria,' a music-drama in two acts, libretto based on a Russian tale by Adolphe Aderer, music by M. Georges Marty, a former Prix de Rome, will be produced at the Grand Opéra during the season 1904-1905.—Two performances of Monteverde's 'Orfeo,' produced at Mantua nearly three hundred years ago (1608), have been given at the Schola Cantorum under the direction of M. Vincent d'Indy and attracted considerable interest.

### SCHWERIN.

The first performance of Conrad Schröder's comic opera 'Die Nonne von Ghioceni' took place on February 21. The libretto, based on a Roumanian tale, is by Adolf Flach. The work met with a cordial reception.

### TORGAU.

At the third concert of the Musical Society under the direction of Herr Schröder, the programme was one of considerable interest. Madrigals by John Dowland, Thomas Morley, H. L. Hassler, and J. Eccard were sung, and by way of instrumental music were given the eighth Partita from J. H. Schein's 'Banchetto musicale' (1617), and movements by Handel and Gluck. Modern music was also represented—four songs of Mendelssohn and Mozart's G minor Symphony.

### WINTERTHUR.

Spitta in his 'Life of Bach' refers to the *Collegia musica*, or meetings of musicians for performances of music, or for the purpose of discussing questions relating to the art, and to the particular one founded by Telemann in 1704, of which later on Bach was an active member. The one at Winterthur was founded as early as 1629, and Festival concerts were given last month to commemorate the 275th anniversary of that event.

### ZÜRICH.

Dr. Carl Attenhofer, who has been conductor of the Male Choral Society of this city for the long period of thirty-eight years, will resign in June. Music-director Volkmar Andreae has been elected his successor.



## Miscellaneous.

The Cheltenham Musical Festival Society (conductor, Mr. J. A. Matthews) gave a successful concert in the New Town Hall on the 17th ult. The programme included Sir Frederick Bridge's dramatic overture 'Morte d'Arthur' and the new elegy 'Song of the Silent Land,' a setting of Longfellow's words by Mr. Harry A. Matthews, son of the conductor of the Society. The latter work had been previously produced in America, but this was the first time it had been given in England. It is a musicianly composition, and left behind a pleasing impression. Mr. Philip Newbury gave a very fine rendering of the tenor solo which forms the second part of the 'Song.' The chorus work on the whole was good. Sir Arthur Sullivan's 'Golden Legend' took up the second part of the programme, the soloists being Miss Susanne Palmer (of Cheltenham), Miss Bertha Salter, Mr. Philip Newbury, Mr. Charles Tree, and Mr. Ernest Davies. Mr. J. A. Matthews conducted.

The Ardeton Piano is a new invention that claims attention on the part of those—and their number is many—who aim at the attainment of correct technique in playing the household instrument. The Ardeton Piano claims to be a combination, in *one* instrument, of a perfect Practice-Clavier and Pianoforte. As a Practice-Clavier it provides, at will, 'up' and 'down' clicks and a touch graded from one to eight ounces, and this is an important point—in either case with or without tone. These novel features are of such obvious advantage as to merit a career of usefulness to the Ardeton Piano. Messrs. Rushworth and Dreaper, 13, Islington, Liverpool, are the manufacturers and inventors of the new instrument.

Mr. W. G. Whittaker, of Newcastle-on-Tyne, writes in reference to the first performance of Rheinberger's 'Christophorus' in England:—'In your account in the March issue of THE MUSICAL TIMES, of the Cheltenham Philharmonic Society, is a list of works performed by the Society. It is therein stated that the Society performed Rheinberger's "Christophorus" for the first time in England. Will you kindly allow me to point out that the work was given by the "Newcastle Amateur Vocal Society" in 1885, eight years before the more southern organization was formed, under the conductorship of Dr. W. Rea, the great pioneer of music in this neighbourhood.'

Sir A. C. Mackenzie's second Scotch Rhapsody ('Burns') was performed for the first time in Hungary at the ninth concert of the Philharmonic Society, Budapest, on the 9th ult., and met with a flattering reception. The performance, under Herr Stefan Kerners, was excellent, and the local paper, especially the *Pester Lloyd* and the *Budapecster Abendblatt*, expressed warm appreciation of the Scottish master's beautiful music.

The following awards have recently been made at the Royal Academy of Music:—The Goldberg Prize (Singing)—to Lindsey Squire (Liverpool). The Evill Prize (Singing)—to Ben Calvert (Halifax). The Ross Scholarship (Singing)—to Philip Simmons (Henley-on-Thames). The Sterndale Bennett Prize (Pianoforte)—to Julia H. Higgins (London).

The nineteenth Westmorland Festival—to be held at Kendal on the 14th, 15th and 16th inst.—has a new and enterprising feature in the engagement of Mr. Henry J. Wood and the Queen's Hall Orchestra. The usual competitions will be held, the judges being Mr. T. Tertius Noble, Mr. F. Kidson, and Mr. George Rathbone.

At the Earlestone Eisteddfod, held on the 5th ult., the Southport Vocal Union (Mr. J. C. Clarke) won the first prize. Mr. Emlyn Evans adjudicated. The Southport Choral Society, which is also conducted by Mr. Clarke, gave a performance of 'Elijah' on the 4th ult.

Dr. Cornelius Rübner, Director of the Grand Ducal Conservatory of Music at Karlsruhe, has been appointed Professor of Music at Columbia University, New York, in succession to Dr. Edward MacDowell, who has resigned that office.

Her Royal Highness the Princess of Wales has been graciously pleased to accept a copy of Madame Agnes Leeds's book, entitled 'My First Piano Lessons,' recently published by Messrs. Novello.

Dr. Walter Carroll has been appointed a Lecturer in the Victoria University of Manchester, where he will also hold the position of Secretary to the Board of the Faculty of Music.

The Archbishop of Canterbury has conferred the degree of Doctor of Music upon Mr. T. Barrow-Dowling, organist of St. George's Cathedral, Cape Town.

*Erratum.* Page 154 of March issue, line 23, col. 1, for Worcester, read Hereford.

## Country News.

### BRIEFLY SUMMARIZED.

BLACKBURN.—The last concert of the 29th season of the St. Cecilia and Vocal Union was given in the Exchange Hall on the 4th ult. The band—selected from the Hallé Orchestra—and chorus numbered nearly 300 performers. Mendelssohn's 'As the hart pants' and 'A Song of Destiny' (Brahms) occupied the first half of the programme, both works being given with refinement and accuracy. In part two the chorus sang the part-songs 'The Dawn of Song' (Bairstow) and 'Echoes' (Sullivan). Miss Agnes Nicholls was the solo vocalist. The band were loudly applauded for able renderings of Grieg's 'Peer Gynt' Suite, and Hungarian Dances Nos. 5 and 6 (Brahms). Dr. E. C. Bairstow conducted with conspicuous ability.

BOURNEMOUTH.—The Winter Gardens Symphony Concerts, under the able and enterprising direction of Mr. Dan Godfrey, are continuing their successful course. The programme on February 29 included Beethoven's 'King Stephen' Overture, Grieg's Suite, 'Sigurd Jorsalfar,' Brüll's Symphony in E minor (Op. 31), and notably a Concertstück in A minor for pianoforte and orchestra composed by Mr. Tobias Matthay (the solo part played by Mr. York Bowen), which achieved a great success.

CAMBUSLANG.—The Choral Society gave a performance of two parts of Coleridge-Taylor's 'Hiawatha' and Elgar's 'Banner of St. George' on the 22nd ult., in the Institute Hall. The choir sang very efficiently and the soloists were Miss Mary E. Alexander, Mr. Tom Child and Mr. J. Bayne Young. The accompaniments were efficiently played by Mr. W. H. Cole's orchestra. Mr. Herbert Walton, of Glasgow Cathedral, was the conductor.

JOHNSTONE, N.B.—On the 15th ult. a recital of sacred music was given by Mr. J. Barratt and the Parish Church Choir, assisted by Miss Margaret Cameron (soprano), of Glasgow. Mr. Barratt rendered pieces on the organ by Schubert, Mozart, Guilmant, Morandi, Lux, and Liszt, in excellent style. The choir sang Gounod's 'Gallia,' and choruses from 'St. Paul,' 'Elijah,' and 'Samson,' in a highly effective and artistic manner, and Miss Cameron, in addition to the solo in 'Gallia,' sang 'There is a green hill far away,' and 'Let the bright Seraphim,' in a very expressive manner.

KINGSTON-ON-THAMES.—A performance of Elgar's 'Light of Life' took place in the Parish Church on the 16th ult., under the direction of Dr. A. P. Alderson. The choir sang well throughout, and were heard to special advantage in the choruses 'Light out of darkness' and 'Light of the world,' and the accompaniments were efficiently played by an orchestra consisting of strings, drums, harp and organ. The solo vocalists were Miss Fanny Cheetham, Miss Minnie Chamberlain, Mr. Samuel Masters and Mr. Bertram Mills. Mr. Edwin Stephenson presided at the organ, and Dr. Alderson conducted with much care.

LOUGHTON.—The 'Banner of St. George' (Elgar) and a miscellaneous programme attracted a full audience to the Topping Hall on the 14th ult., when the Choral Society and Orchestra gave their last concert of the season. Mr. Henry Riding conducted, and Mr. W. B. Carter was the principal violin.

NEWPORT, MON.—The Philharmonic Society performed Elgar's 'King Olaf' on February 25 with much success. The soloists were Miss Helen Jaxon, Mr. Samuel Masters, and Mr. W. I. Ineson. The chorus and orchestra did excellent work under the baton of Mr. I. A. Gacon.

RIPON.—An interesting lecture was given in the Ripon and Wakefield Training College on the 4th ult. by Dr. Henry Watson, of Manchester, on 'Shakespeare and music.' The illustrations were provided by Mr. C. H. Moody, the Cathedral choir, and a small string orchestra. Mr. Moody played Matthew Locke's 'Tempest' Music and contemporary examples of the 'Domp,' 'Galliard,' &c., on the pianoforte, and the choir gave exquisite renderings of glees by Stevens, Arne, Bishop, Macrone, Watson, and from anonymous MSS. of the poet's time. Messrs. Senior and Hartley sang songs by Watson and Schubert, and Miss Pratt and Miss Dixon contributed Haydn's 'She never told her love' and Bishop's 'Bid me discourse' respectively most charmingly. The band gave a finished performance of Edward German's 'Henry VIII' Dances.

## Answers to Correspondents.

G. G.—(1) Joseph Seeger (Seeger, Saeger, Segert, or Zekert) was one of the best European organists of the 18th century. He was born at Kzepin, near Melnik, in Bohemia. He pursued his general education at Prague, where, at the Jesuit College, he obtained the degree of Bachelor of Arts. On turning his attention wholly to music he studied under one Bohuslaw Czernohorsky, a Franciscan. While still young, Seeger became the most remarkable organist in Bohemia. He succeeded Zach as organist at St. Martin's Church, Prague, where he remained five years. Then, for forty-one years, he was organist of the Thein-Kirche, Prague, and concurrently (for thirty-seven years) at the church of the Brothers of the Cross. When the Emperor Joseph II. visited Prague in 1781, he was so pleased with the talent of Seeger that he wished to attach him to his Imperial Court; but in the meantime the gifted musician died, on April 22, 1782, at the age of sixty-six. Among his pupils were Missliwzeck, Jean Kozeluch, Koprzywa, Skrydanech, Kucharz, and others. Seeger left behind him many compositions. In 1794 Messrs. Breitkopf and Haertel published eight toccatas and fugues for the organ; and a collection of organ preludes by this excellent artist was subsequently issued. (2) For tenor and bass duets, 'not too modern,' see: False love and true (Pinsuti); Go, baffled coward, from 'Samson' (Handel); The portals of this holy dwelling (Spohr); Now we are ambassadors, from 'St. Paul' (Mendelssohn); The moon has raised her lamp above (Benedict); Comrade, your hand (Balfé); Flow gently, Deva (PARRY); The Fisherman (Gabussi).

A. W.—We are sorry that we cannot give any idea of the value of your Spinet, although it is 'a remarkable piece of antiquity.' As you mention 'an offer made to purchase by a local gentleman, who wants it as a match for his old grandmother, who has a cottage in the country,' this gentleman's grandfilial affection will doubtless induce him to set free the well-springs of his generosity to the best pecuniary advantage. You do not give the name of the maker.

PIANIST.—Schumann's Pianoforte Concerto was performed for the first time in England at the New Philharmonic Society's concert of May 14, 1856, the solo part played by the composer's wife. Schumann died ten weeks later. Mendelssohn's G minor Pianoforte Concerto was first heard in this country at the Philharmonic Society's concert of May 28, 1832; it was repeated at the following concert, June 18, the composer on both occasions interpreting the solo portion. In the programme it was indicated as being in MS.

J. A.—For concert pianoforte pieces (solo) see: Airs de Ballet d'Alceste, Gluck (Saint-Saëns); Islamay (Oriental Fantasia) (Balakirew); Prelude (Rachmaninoff); Au bord de la mer (Smetana); La Chevaleresque (B. Godard); L'Anglaise (Tchaikovsky). For pianoforte trios (six hands), see: Passacaille (Gounod); Tarantella (Lack); Menuet (Boecherini); Retraite aux flambeaux (Pessard).

LICENTATE.—You would do well to get some help from a 'coach,' one who knows the ins and outs of the examination, before you 'go up.' Do not be discouraged if you fail in the first attempt. You ask 'How do concert players as a rule get their musical education?' The answer is 'variously,' though some of them, we fear, are only half-educated. Write to the lady herself for the information you require.

ANXIOUS.—(1) An illustrated article on Lincoln Cathedral will shortly appear in THE MUSICAL TIMES. (2) 'The moon has raised her lamp above' can be obtained from any music-seller. (3) No complete list is published of Liszt's works. (4) All Wagner's operas can be obtained from Messrs. Novello.

A. A.—Put not your whole trust and confidence in editors of Bach's pianoforte works. We think your difficulties will be overcome by consulting Mr. Dannreuther's invaluable Primers on 'Ornamentation.' The reference thereto will also cover your Czerny question.

J. F. M.—(1) 'Catholic Hymns, original and translated, with accompanying tunes,' edited by Dr. A. E. Tozer, is a publication out of print. (2) In regard to the Ely Diocesan Festival Book apply to the Rev. C. E. Crump, Sawston Vicarage, Cambridgeshire.

H. J. R.—The anthem composed by Sullivan for the twelfth commemoration of St. Michael's College, Tenbury, is a setting of 'I will worship towards Thy holy temple'; it is published (folio size only) by Messrs. Boosey.

S. H. M.—For pedal studies (organ) see Best's '30 progressive studies,' and 'The art of organ-playing' (Part 2); 'Organ pedal technique' (Parts 1 and 2) by Burnham Horner; and 'Daily Studies and Pedal Scales' by Lake.

H. H. W.—(1) The 'Harmonicon' is well-worth having and the price you mention for a complete set is quite reasonable. (2) Probably a uvula trouble, but it is very difficult to advise on such matters. See a doctor.

STUDENT.—Mr. Edward Chadfield, 19, Berners Street, W., is the Secretary of the Incorporated Society of Musicians; and Mrs. Kate Lee, 8, Victoria Road, Kensington, is the Secretary of the Folk-Song Society.

CLAVICHORD.—It is impossible to give any idea of the commercial value of your clavichord without knowing its present condition; even then you might not realize its estimated worth from the sentimental point of view.

J. B.—Yes, Hiller's 'Song of Victory' and Gounod's 'Gallia' were brought into existence by the Franco-Prussian war of 1870.

CARDIFFIAN.—We are sorry that we cannot break through our rule of not giving the names of teachers. You will soon find out 'who's who' in the town you mention.

E. C.—If you will kindly send us the leaf of the book to which you refer we shall doubtless be able to trace out the title of the publication.

L. S.—A photograph of the memorial to Sir John Stainer in St. Paul's Cathedral may be obtained from Mr. A. P. Monger, 8, Bream's Buildings, Chancery Lane.

INQUIRER.—Pronounce as you would say the word 'generation,' regardless of its syllabic division in a piece of music.

A. J. L.—A good dentist would put you right, so that by his artificial aid you would be able to sing without a semblance of false pretences.

MEDALS.—As to whether medals are of 'any real value in the musical profession,' it all depends upon the medal and the medalist, especially the medalist.

CHORAL.—See Chappell's 'History of Music' and Stainer's 'Music of the Bible.' There is great need for a book (in English) on the history of orchestration.

EISTEDDFOD.—Please send us a copy of the tune and we will do our best to trace it for you.

W. E. S.—Yes, Gounod did write six fugues for the harmonium, but we think that they are now out of print.

F. H. H. S.—See answer to A. A.

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In consequence of the numerous applications received by him during the past few years to sing the basso rôles in "Messiah," "Judas Maccabæus," "Creation," &c., but which offers he has been obliged to refuse on account of his agreement with the other members of the "Meister Glee Singers," Mr. Webster Norcrosse now begs to announce that he will in future be available for Solo Engagements.

Mr. Webster Norcrosse began his career in this country under the personal direction of the late Mr. Carl Rosa, and is well known by his impersonations of *Bertram*, in "Robert the Devil" (Meyerbeer); *Peter the Great*, in "Star of the North"; *Cardinal*, in Halevys's "La Juive"; and *King*, in "Lohengrin"; and by his extraordinary success in concerts throughout the country.

Mr. Webster Norcrosse received his Handelian education from Prof. Stockhausen, of Frankfurt a.-M.

### "ROBERT THE DEVIL."—LIVERPOOL.

"At the performance of 'Robert the Devil,' on Saturday afternoon, the fine vocal part of *Bertram* was most artistically sung by Mr. Webster Norcrosse, whose expressive method and admirable voice were most enjoyable."—*Liverpool Daily Post*, January, 1889.

### "STAR OF THE NORTH."—MANCHESTER.

"The performances commenced with the second act of Meyerbeer's 'Star of the North,' in which we had a new *Peter the Great* in Mr. Webster Norcrosse, who made his first appearance in that part and created a very favourable impression."—*Manchester Guardian*, March, 1889.

### "ROBERT THE DEVIL."—BRISTOL.

"The *Bertram* of Mr. Webster Norcrosse was a grand impersonation. He has a fine voice and good stage presence; he was the best actor on the stage last night. In the third act Mr. Norcrosse has the first scene pretty much to himself, and he makes the most of the occasion: he is very much like Foli, only an infinitely better actor; he has some lovely notes in his voice which told well. The scene between *Alice* and *Bertram* was intensely interesting, and enraptured the house; the weirdness of the occasion being only equalled by the ability displayed by the artistes."—*Bristol Times and Mirror*, October 5, 1889.

### "ROBERT THE DEVIL."—BELFAST.

"Mr. Webster Norcrosse's *Bertram* was a notable performance; his acting was of the real Mephistophelian type. This was particularly evidenced in the scene where *Alice* endeavours to overcome the potency of his spell by embracing the cross. His rich, deep, sonorous full notes rang out with astonishing musicianly resonance in the ghostly incantation, and contributed forcibly to the impressiveness of the magnificent trio which brings the opera to a conclusion."—*Belfast Northern Whig*, September 20, 1889.

### "ROBERT THE DEVIL."—CARDIFF.

"It would be difficult to overrate Mr. Webster Norcrosse's services to the opera by his rendering of the rôle of *Bertram the Fiend*. His acting was superb, and his fine bass voice was heard to much advantage in the grand passages which abound through the work for this character."—*Cardiff Times*, October 18, 1889.

### NORDICA CONCERT.—HANLEY.

"As individual performers the Glee Singers hardly appear to such advantage as when they join forces, Mr. Norcrosse being perhaps an exception. The manner of his singing of Shield's 'Quaff with me the purple wine' causes one to wonder why he is not oftener heard as a soloist. But, after all, you may not eat your cake and have it. He has his reputation as one of the world-renowned quartet; what more can he wish?"—*Staffordshire Sentinel*, October 7, 1892.

### DUBLIN.

"Mr. Webster Norcrosse displayed great flexibility of voice and considerable dramatic power in Handel's 'Oh ruddier than the cherry.'"—*Freeman's Journal*, January, 1899.

### HARRISON CONCERT.—LIVERPOOL (PHILHARMONIC HALL).

"Mr. Norcrosse took for his solo 'The Norseman,' by Ervini, and the alternate vigour, masculinity, and pathos of the song were well developed, and the florid portions were so treated as to show the soloist's flexibility."—*Liverpool Daily Post*, March 9, 1894.

### WIGAN.

"The honours of the evening, however, fell to Mr. Webster Norcrosse. In reply to an encore to the song 'The Norseman' he gave 'In Cellar Cool,' and this popular drinking song has seldom, if ever, been heard to better effect. Mr. Norcrosse literally took the audience by storm; he was vociferously cheered, and although he bowed his acknowledgments on three occasions the assembly would not rest satisfied until he had responded with a portion of the contribution named. A more flattering reception has never been awarded any artist at local concerts."—*Wigan Observer*, October 20, 1894.

### HULL.

"There was special local interest in Mr. Norcrosse's declamation of 'Honour and Arms.' It will be remembered that he sang this famous Handelian air at a Vocal Society's Concert. A double encore was the audience's reward for its applause of the fine rendering given to the number, for the singer had to appear and sing 'If all the young maidens' (Löhr), and to reappear and sing 'Drinking.'"—*Daily Mail*, Hull, October 27, 1902.

"Mr. Webster Norcrosse came in for an ovation for his splendid rendering of Handel's 'Honour and Arms,' and nothing would please the audience but, after having sung one song as an encore, he must sing still another."—*Eastern Morning News*, Hull, October 27, 1902.

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"Mr. Webster Norcrosse gave evidence of being a Handelian singer of first-rate ability in his rendition of 'Honour and Arms.'"—*Standard*, September, 1899.

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THE TIMES, OCTOBER 15, 1903.

Dr. Elgar has treated his subject with a fitting sense of dignity and awe, and everywhere his reverence, sincerity, and conviction are clearly manifested. Much of his writing is in the best manner of genuine Church music, much of it is in the right sense mysterious, as it should be. And precisely because it is the direct outcome of conviction so it carries conviction with it. . . . Dr. Elgar has succeeded in a huge task before which most composers might well have quailed.

DAILY TELEGRAPH, OCTOBER 15, 1903.

It is a good omen that at last a man of our own race and nation has come to the extreme front and drawn to himself the wondering admiration of all who profess and call themselves musicians and lovers of the art. There is something impressive in the position now occupied by Elgar. He is not an intruder. He does not compass heaven and earth making proselytes to believe in his own powers, neither does he trim his sails to catch the varying breezes of popular opinion. Having something to say in the fashion which appears to him best, he says it straight out, and leaves the issue to the Fates. Yet, though sturdily independent, courting nobody, he now occupies the position of a man with whom most people are determined to be pleased. There must be something in him—much more than common—to bring about this result. . . . This remarkable Oratorio is won any amount of care in the handling. It is not a work of a mere trafficker in musical goods. Its sincerity is unquestionable, the loftiness of its aim cannot be denied, and its strength must be taken into account, whatever may be thought of its methods.

DAILY TELEGRAPH, OCTOBER 16, 1903.

Leaving consideration of method for the greater satisfaction of touching upon evidence of the lofty powers with which the composer is endowed, and by the strength of which he has taken a foremost place amongst the composers of the world—perhaps even more than in "Gerontius," where the subject was less varied and expansive—those powers assert themselves in the new work. . . . Whether he shows us the ineffable gentleness and dignity of Christ, the penitence of Mary Magdalene, the despair of Judas—whether he picture storm or calm, suggests the tragedy of Golgotha or the glory of the Ascension, we are conscious of power, sincerity, and truth.

STANDARD, OCTOBER 15, 1903.

There can be no question concerning the lofty purpose of the composer and his consummate mastery of the resources of his art. The work is the product of fervid imagination controlled and guided by keen intellectual perception, a masterful expression in music of spiritual convictions, and in its essence a sacred music drama permeated with the spirit of the preacher. . . . The keynote of Dr. Elgar's work is lofty mysticism, suggesting the spiritual in a peculiar and often strangely beautiful manner.

MORNING POST, OCTOBER 15, 1903.

The deep sincerity which pervades the work, the splendid technique, the power, and, in many instances, the great charm that are revealed demand immediate recognition before any criticism be passed. . . . As an expression of lofty purpose, as an example of consummate musicianship, and as revealing both imagination and originality there can be but one opinion. The instrumentation of the work is a study in itself.

GLOBE, OCTOBER 15, 1903.

Dr. Elgar's command of every orchestral resource is proverbial, and in "The Apostles" he handles vast choral masses with no less signal success, and his solo writing, if not exactly melodious in the old-fashioned sense, is always dramatic and expressive. . . . Those who know Dr. Elgar's music best will understand how fully he has availed himself of the many opportunities given him by the most moving story the world has ever known, what treasures of musical science he has expended upon it, and with what dazzling resources of orchestration he has enriched it. . . . The work must be pronounced a worthy successor to "The Dream of Gerontius."

PALL MALL GAZETTE, OCTOBER 15, 1903.

A masterpiece; an invaluable contribution to the art of the world; a score of pure gold throughout—a work so great, so remote from the common things of the earth, that to follow the composer into the distant fastnesses of his mind is, at all events, on a first hearing, something of a heroic virtue. He tries one, not because he wishes to compel endurance, but because he has carved out his way, and it is nothing to him whether you follow or not. There is the secret of his wonderful art: it is nothing to him if you take his score or reject it; and there follows the inevitable result that immense indifference invariably conquers those who are eager. Immense indifference, however, implies a sort of personal work which, granted a powerful brain as the origin from which that work springs, makes for ultimate triumph; and such power was certainly displayed to-day. . . . I write in this somewhat ecstatic strain because the work deserves it. . . . And such music as rises to Elgar's—to this great master's—heart is of the finest possible quality; it is of "meaning most decisive."

WESTMINSTER GAZETTE, OCTOBER 17, 1903.

Without any doubt "The Apostles" is worthy of great and admiring attention, a superb instance of English imagination and musical craftsmanship. I yield to none in my satisfaction that we have a composer so able and so masterful that he compels inquiry and commands applause. . . . I find "The Apostles" in some respects in advance of anything Elgar has previously done; as a specimen of mere mastery of material it shows a surer grasp, and though there is the same effort to impress by prodigies of polyphony, which amount to but little in the end, the effort here is more successfully made.

OBSERVER, OCTOBER 18, 1903.

As the days pass since I was one of a closely-packed and deeply attentive audience in the massive town hall the conviction increases in my mind that I was present at the birth of not only a masterpiece, but an epoch-marking work in the history of oratorio. Musically it may be described as a sacred drama on the lines of Wagner's "Parsifal." . . . That the motives are always appropriate may unhesitatingly be said; that the passages in which they are used with special purpose carry conviction is undoubted, and that the composer has gone beyond all forms and reached the bedrock of musical expression is incontrovertible.

SUNDAY TIMES, OCTOBER 18, 1903.

The choral writing in the "Apostles" is among the finest ever written, at any time, by any musician. Its difficulty, as those who know the trend of Dr. Elgar's genius will need no telling, is enormous; but the complexities he so delights in inventing are so obviously the outcome of a desire to express convictions (artistic and spiritual) that none who value sincerity in art would dare suggest that this great representative of British music should curb the fire of his Pegasus, or (to change our metaphor) attempt to trim his sails to the breeze of critical opinion. . . . "The Apostles" is real music—that is to say, music which means something; music which expresses the inner sense of the words to which it is set.

REFEREE, OCTOBER 18, 1903.

I very much doubt, however, if two-thirds of those who were present apprehended the greatness of the music they were listening to. Small blame to them, however, for the work is laid out on the same lines as Wagner's "Parsifal," and the themes have consequently to become familiar before the significance of the music can be wholly understood. That which may be said to have been apparent to all was its spirituality. It is this which gives the music its distinctive individuality. . . . The deep impression made by the work was shown by the momentary silence which ensued after the last note had died away, for although a stupendous tonal climax is worked up, the end is calm and gentle, as the spirit of the faith the music illustrates.

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